

The Commission

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Next Month: Special emphasis—the gospel in print; foreign missions by way of the printing press.

Each article to which this symbol is attached is recommended for use in the Foreign Mission Study of the year indicated.

1971

MEMBER

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Music after 20 Years

Twenty years ago this month Donald and Violet Orr became the first missionaries appointed by the Foreign Mission Board to do full-time music work on the foreign field.

A fighter pilot in the China-Burma theater of World War II, Orr flew more than 200 missions. "I know of only one other man who has flown that many missions," he said at his appointment in 1951. "I believe God brought me back for a purpose. Now I know that purpose is to reach people for Christ through music."

Assigned to Colombia, the Orrs since 1953 have been working with the International Baptist Theological Seminary at Cali.

Today a total of 39 missionary personnel have music as their primary or secondary assignments. They include:

Fred M. Allen, Guyana; Phillip M. Anderson, Philippines; Kent W. Balyeat, Argentina; W. Judson Blair, Baptist Spanish Publishing House (El Paso, Tex.); Dwain H. Boothe, Thailand; Peggy Brantley,** Mexico; Merre P. Callaway,* Yemen; Roger W. Cole, South Brazil; Darline Elliott, Colombia; Thomas W. Graham, Japan; Harold R. Hancock, Korea; William H. Ichter, South Brazil; Clint Kimbrough, South Brazil; Milton A. Lites, Taiwan; John N. McGuckin, Argentina; L. G. McKinney, Jr., Hong Kong; Wayne R. Maddox,* Okinawa; Bobby G. Magee, Chile; Joseph W. Mefford, Jr., Spain; Darrell A. Mock,* Japan; Edward W. Nelson, Baptist Spanish Publishing House, William R. O'Brien, Indonesia; Donald L. Orr, Colombia (Mrs. Orr also has assigned music tasks).

Also, James T. Owens, Mexico; Wyatt M. Parker, Equatorial Brazil; Lawrence E. Rice, Venezuela; Judy Ritchie,** South Brazil; Michel S. Simoneaux, Japan; Mrs. Hoke Smith, Jr., Colombia; J. Frederick Spann, North Brazil; J. Boyd Sutton, South Brazil (Mrs. Sutton also has assigned music tasks); James E. Tye, Ecuador; James D. Watts, Italy; Robert A. Williams, Honduras; J. Conrad Willmon, Lebanon; Gene O. Wilson, South Brazil; James H. Wilson,** Okinawa; Gerald M. Workman, Malawi; and Ralph A. Yoars, Hong Kong.

And, as Professor Thomas W. Hunt (see box, page 26) has pointed out, "Any missionary, of course, must be multi-skilled, and among [several other] missionaries the balance of their duties often falls heavily on the side of music."

One facet of music in missions that has developed in recent years has been the assistance by musical artists from the United States in concerts, rallies, and other types of performances in many different countries to focus attention on evangelistic crusades. Many artists have made repeated trips abroad for such assistance.

"From the standpoint of mission strategy," Hunt has written, "the most valuable contribution music can make to evangelistic outreach is its power to attract those segments of a society normally hostile or resistant to the Christian witness as such. The sung gospel often provides the preached gospel a chance to be heard."

The list of individual musicians (not groups) who have gone abroad at Foreign Mission Board invitation (others have gone through personal arrangements) over the last four years includes:

Andrew White, Miss Annette Meriwether, Irene Jordan (Mrs. Arnold Coplan), Virginia Babikian, Jon Ross Enloe, Robert Bradley, Charles Williamson, Robert Hale, Richard R. Lin, Dean Wilder, Carlos Gruber, Miss Joe Ann Shelton, Mr. and Mrs. Ron Owens, Harrell Slack, Franklin Jacobs, William H. Souther, Mr. and Mrs. Homer E. Phillips, Mrs. Jack Terrell, Miss Maxine Cox, Claude H. Rhea, Jr., William L. Hooper, and Mrs. Winston Crawley, and as accompanists, Thomas W. Hunt, Jon Spong, Ovid Young, Kenneth Osbrink, David Moorhead, Miss Loene Bushman, Miss Pauline Oh, Mrs. Don Chatham, Robert Bennett, Raymond Herbek, and Miss Maria Luisa Cantos.

The abundance of material submitted for this issue was overwhelming. Almost all departmental features have been omitted this month in order to present as many music-related articles as possible.

* missionary associate. ** missionary journeyman.

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Sing unto the Lord, all the earth!
Tell of his salvation from day to day.
Declare his glory among the nations,
his marvelous works among all the peoples!

1 Chronicles 16:23-24 (RSV)

THEIR OWN MUSIC

By Thomas W. Hunt



MUSIC IS NOT a universal language, but music is universal. Unlike a foreign language, "foreign music" can assume meaning and give pleasure rather quickly. Nevertheless, the deep, natural response to music is magnified when people listen to music in their own "musical language."

The parliament of Ghana is opened to the accompaniment of drum music. News broadcasts there begin with drumming. The popularity of the *Missa Luba* in the Congo, of the *Misa Criolla* in most of South America, of the *Misa Chilena* in Chile, and of the *Misa Flamenca* in Spain indicates the deep hunger of many peoples for religious music in their "mother tongue."

Indigenous music has other advantages besides immediacy. Indigenous instruments are usually fashioned out of readily available materials. Drums are made from tree trunks in most African countries. Sound boxes for stringed instruments are made from coconuts in Java, from gourds in East Africa, from turtle shells in Morocco.

Tonal languages require that the pitches approximate the rise and fall of the sentence. To be entirely comprehensible to a Thai, a hymn may require a new musical setting for every stanza, with indigenous musical scales.

"When local music is used, there is immediately a visible response

and appreciation never present with foreign and translated music," observed John E. Mills, missionary field representative for West Africa.

In a poll of Southern Baptist missionaries conducted by Southwestern Baptist Theological Seminary, Fort Worth, Texas, an overwhelming majority reported they believe that nationals in their country would respond quickly to indigenous music.

Drums and calabashes have enlivened street and church services in many parts of Africa for many years. Hymn singing is often accompanied by hand clapping and swaying of bodies.

Those most popular portable instruments (and, therefore, truly a "folk" expression, even if not originally indigenous), the guitar and accordion, have long been standbys throughout Latin America and in the Philippines.

Miss Alma Rohm, missionary teacher at the Baptist College, Iwo, Nigeria, related a Nigerian custom:

"Instead of cantatas, many of our churches use 'folk operas' at Easter or Christmas. [In 1966] the First Baptist Church in Iwo presented a two-and-one-half-hour Yoruba opera on the life of Christ, from before he was born to the crucifixion. The choir was costumed, and all the action was acted, with the chorus at times as a crowd, angels, or soldiers. The music was written and the staging planned and directed by a teacher who had finished our college

three months earlier. The church was jammed with more than 1,000."

Mrs. Otis W. Brady, missionary to Guyana, has used a "melody pan" there. This instrument, also popular in the Bahamas, is cut from the end of a barrel, steel drum, or even a smaller can; then indentations are hammered into the barrel top, forming notes that can be subsequently retuned. The pan is strung between two wooden poles on a wire and is easily portable. Its dulcet tones prove highly compatible with the Guyanese temperament.

Dr. Joann (Mrs. Earl G.) Goatcher, missionary physician in Thailand, discovered the enormous appeal of Thai tunes in *Beautiful Thai Songs*, a booklet published by the Overseas Missionary Fellowship. She capitalized on the natural response to indigenous melodies in evangelistic services.

Dwain H. Boothe, music missionary to Thailand, continues to utilize these and is continuing research into Thai indigenous music.

Nigerian missionaries report that one of the most memorable convention services in memory was a Woman's Missionary Union pageant at the 1966 convention when Missionary Journeyman Janet Davis (now Mrs. Jim C. Dillard; the Dillards are missionaries to Kenya) prepared a group of musical arrangements for the men's chorus of Niger Baptist College. She used drums and other native instruments to accompany hymns, arranged in West Afri-



Often we hear in a testimony, "I came to hear the music," or, "I returned because of the music."

Annie Hoover
missionary to Japan

In Baptist church at
Salima, Malawi, a Dutch Reformed
missionary, records music
for use on Malawi radio.

can styles of drumming.

Recent Baptist hymnals have incorporated indigenous hymns. The inclusion of a large group of Arabic tunes in **Hymns of the Faith**, edited by J. Conrad Willmon, music missionary to Lebanon, caused considerable stir in Arabic-speaking lands.

The new Chinese hymnal, edited by L. G. McKinney, Jr., missionary to Hong Kong, contains almost 100 hymns indigenous in text and tune. One missionary member of the hymnal committee, Miss Fern Harrington, stated long before the hymnal reached completion, "They definitely prefer the hymns that have been written by the Chinese in Oriental style." (See page 10.)

Missionaries are discovering and encouraging gifted national composers and artists. Kent W. Balyeat, missionary to Argentina, teaches composition at the International Baptist Theological Seminary, Buenos Aires. Among his gifted pupils has been José D. Verstraeten, who has produced some remarkably effective songs in Latin style.

Phillip M. Anderson, missionary to the Philippines, was instrumental in encouraging the highly talented Rolando Raganas, pastor of Immanuel Baptist Church, Davao, to study music at Southwestern Seminary. Raganas has composed Christian songs in Philippine style that have had instant appeal in his homeland.

Conrad Willmon enlisted the aid of William Jundi, an Egyptian, and Salvador Arnita, of Beirut, Lebanon,

in producing the music for the Arabic hymnal. (See page 23.)

William R. (Bill) O'Brien, missionary to Indonesia, had long established a reputation in the use of Indonesian folk music before he met Bagong Kussudiardjo, the leading choreographer of Indonesia and an artist of international repute. Bagong's ballet company had appeared in major cities of Europe, Asia, and America, and he was stage manager for Indonesian dances at the New York World's Fair in 1964.

Through conversations with O'Brien, Bagong became interested in Christianity and offered his home as a place of worship. He, his wife, and their oldest child made professions of faith in Christ at the first service held there.

"Since that time, we have had difficulty in keeping up with him," reported O'Brien. "He has more ideas than we can imagine."

Bagong's first creation as a new Christian was a setting of the parable of the sower and the seed. The program began with narration of the story, followed by an interpretive ballet with a gamelan (percussive) orchestra. (See page 30.)

The harvest section at the finale climaxed with the singing of "Amazing Grace," altered to an Indonesian musical scale and sung by the Baptist Theological Seminary of Indonesia choir under O'Brien's direction. Since that time, Bagong has created additional interpretive ballet versions: "Mary Magdalene" and

"The Wise and Foolish Virgins."

Bagong and an expert in the Indonesian gamelan adapted favorite hymns to the five-tone gamelan scale for use in some of the village chapels in the Javanese dialect.

O'Brien has accomplished some happy weddings of Western and Indonesian styles. At the Easter performance of Dubois's **Seven Last Words** in 1970 he introduced a gamelan orchestral accompaniment in the choral benediction, featuring a new melody instrument for use in connection with the traditional Javanese scale.

In October 1970 this innovation in the gamelan was introduced on a television program in Djakarta, along with a six-minute mask dance depicting inherent sin in human life and man's willing identification with it. This orchestra has been used to accompany congregational singing in Surakarta (Solo).

Possibilities for the future are unlimited. Western Christians will profit from shared musical experience with Oriental and African Christians.

But most exciting is the untapped potential of indigenous music for evangelistic purposes. In Tanzania and Kenya messages are sent by drums; drums are also used to tell a story. Why should they not tell of redemption?

The famous talking drums of Nigeria utilize the tonal inflections of a tonal language. Why not entone the story of Christ?



Reflections on a Dilemma

By Betty Merrell

I AM a singing Christian. I am a music major. I have served as minister of music in both city and country churches and have found that wherever there are Christians, they sing.

Christians in Vietnam are the same as elsewhere—they would be singing Christians. But no one I know in Vietnam can produce "instant Christian music" in a pagan culture where there are only a few Christians. Thus the dilemma: need vs. possibility.

I want good Christian music for Vietnam now! I want indigenous hymns now!

Since Baptist work in Vietnam is only 11 years old, church music is still in elemental stages. We have made and are making attempts to deal with the music problems.

We began calling for indigenous songs from Christians as long as six years ago, with no results. Just as there are no missionaries here who carry formulas for instant Christian music, neither do there seem to be nationals at present who are going to provide a bookful of instant native tunes with accompanying indigenous interpretations of the Vietnamese believer's feelings about God, Jesus, and the Christian life.

So I must be content for the moment with encouragement. "Start your children now creating songs in Sunday School," I pound away at the young ministerial students in my principles of teaching class at the Vietnam Baptist Theological Seminary, Saigon. "By the time they're grown, we'll have enough for the indigenous hymnbook we hope for."

Early in Baptist work in Vietnam a young man talented and knowledgeable in music came to Grace

Baptist Church. Before he drifted off to government endeavors in communications he wrote a Christmas cantata. It was a good one, according to missionaries then in Saigon. But the young man was ahead of the rest of the Christians musically. His music was too high, too classical for them, so it has not remained as a continuing, usable work by the Vietnamese.

Two hymnals were in print when Baptist missionaries arrived in Vietnam in late 1959. Having no other source, they began using one of the hymnals. But again and again they heard, "The meanings of these songs are not clear to us. There are too many Chinese terms we do not understand."

The few Christians in Baptist churches who had been believers a long time had either accumulated the meanings through the years or simply were singing the hymns from habit and with no meaning, as many Americans do. The new Christians and non-Christians were confused.

AFTER those early experiences some missionaries chose to mimeograph the words of a few well-written hymns with clear meanings and use them, rather than start new Christians on the existing hymnal.

During the 1970 Asian evangelistic campaign 17 hymns were chosen and printed in a small crusade booklet. A few churches and chapels use this booklet alone.

When Rev. and Mrs. Herman P. Hayes opened mission work in Cantho, Vietnam, in 1970, newcomers to services said, "We understand these songs better in your English. Let us sing them in English so we can understand."

Missionaries also meet the prob-

lem of the strangeness of Western tunes to the Oriental ear. An Oriental finds Western hymns difficult to sing; he cannot sing them naturally; he must work at them.

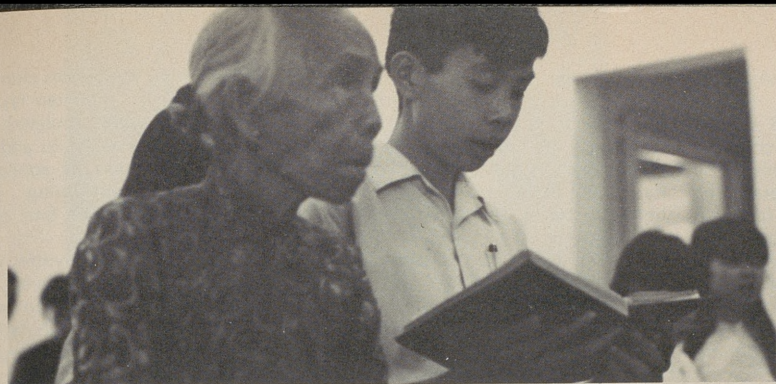
Last Christmas I mimeographed English and Vietnamese words to several Christmas carols for a group of 119 Vietnamese high school and college students, mostly non-Christians. The students picked up "O Come All Ye Faithful" and "Joy to the World" fairly well. "Silent Night" went better, since Vietnam is familiar with it due to Catholic influence. The first two carols were not well accepted in the existing traditional Vietnamese translation taken from the national Protestant hymnal.

I introduced "Go Tell It on the Mountain" and "Little Bitty Baby," a new folk Christmas song. The group picked up the tune and the English version of "Go Tell . . ." immediately. And they followed the Vietnamese translation almost as easily, since a young college student had made the translation especially for the occasion. "Little Bitty Baby" was accepted enthusiastically in both English and Vietnamese, probably because of its "now" rhythm, which the young people immediately understood, and also because the language was understandable.

But the hit of the night was the one Vietnamese Christmas carol on the song sheet. It was written by a Catholic in recent years and carried the Christmas message in language and music familiar to the Vietnamese mind. The students loved it. They asked to sing it again and again.

Once more I reflected that if we are to reach the hearts of these people with music, if we are to see them respond with music in worship, it must come from them.

The author, Mrs. Rondal D. Merrell, Sr., and her husband were appointed missionaries to Vietnam in 1964. They are now stationed in Saigon.



Music is our best method of attracting people to services. They love music.

Phillip M. Anderson
missionary to the Philippines

Worship in
Saigon, Vietnam.

There is also an argument, however, for the "soul" of Western gospel music message. The "soul" of the Oriental is too often melancholy, in keeping with his resignation to fate.

"It is most important that we keep singing your songs," my young Vietnamese language teacher said to me one day. "It is good to have our own, but we must not discard yours, because yours have the 'soul' of salvation which we need. We need to sing your happy, uplifting songs for a change."

"Why don't you start writing that kind of song for your people?" I suggested to the young man.

"One swallow does not make the spring," he replied in typical Oriental fashion.

"No, but it takes one swallow to start the spring," I reminded.

SOME of the musical inadequacies were pointed up not long ago at the wedding of a young pastor and a kindergarten worker. The only two suitable pieces of music available for a Christian wedding were to the tunes of "Old Black Joe" and "Drink to Me Only with Thine Eyes." I realize the problem was greater for me than for the Vietnamese, but I did have to concentrate to keep from thinking of the more familiar words.

In developing the radio and television ministry, Missionary Peyton M. Moore has felt the music pinch.

"Developing indigenous religious music which will draw your listening audience is a long, drawn-out process," he said. "We will not draw audiences with Western hymns alone."

This is not hard to understand. When I turn on my radio in Saigon

I search for the station with Occidental music. My ear has been trained to it for years. It is mine. Likely people of any other place would react similarly.

We face the same problem in singing Western hymns on Sunday. They are as unnatural for the Vietnamese Christian as trying to follow Oriental singing is for me. Frankly, I doubt that I'll ever be able to relax and sing an Oriental song as they do, although my piano is covered with their favorites.

Preparing for Vacation Bible School in 1967, Missionary Toni (Mrs. Lewis L., Jr.) Myers and I divided responsibilities. I was to prepare for opening worship. But I was faced with no music for the children. I could not (perhaps because of my Western orientation) imagine an opening worship with no singing.

I ran to the big file of songs I had brought with me for teaching my own children and began to pick songs related to the theme. I asked a man in the church about translating them, and he proved a natural for it. How those cherubs did sing the songs in Bible school, most of them for the first time in their lives!

"Do you have any more I can translate?" Mr. Hao asked after the school ended. "I like to do this."

I took him songs and more songs. The result: a children's hymnal now being published, the first such book available for Christians who teach children in Vietnam.

Another problem in translating Western music for Vietnam is the tonal language. There are five tones in Vietnamese: an up tone, a down tone, a down-to-up tone, a low-low tone, and the no-tone. If Vietnamese are to understand the words of a hymn, the up-tone words must oc-

cur only on high notes or notes moving upward. The low- and low-low-tone words must occur only on low notes or notes moving downward. The no-tone words must fall on middle-range notes.

If the tonal words are attached to notes of opposite range, the words either lose their meaning or connote a different meaning entirely. Thus, one cannot translate just in terms of meaning, but must match tone with note. In existing hymnals, note movements do not always match word tones, so the meaning is lost unless the singer is reading the song. Even then it goes against the Oriental grain to sing a down-tone word on a high note.

I tried writing three songs, attempting to parallel tonal words with note pattern. Not sufficient in the language to write words, I used the messages of the twenty-third Psalm, the Lord's Prayer, and Christ's great commandment. I'm not sure how they will be accepted, for I have not had the nerve to put them forward myself. I fear that they, too, might have that Western flavor.

V IETNAM is just entering the "everybody sing" era. Not too many years ago, singing in Vietnam was confined to the few professional performers. My teachers tell me that should a person have been gifted in the art he would have been out-cast from accepted society if he had followed it as a profession, for a singer was always associated with the disreputable.

Now sheet music sells all over the sidewalks in Vietnam's cities, and the people love to sing. Schools are beginning some musical training, and small choral groups may be seen on local television programs.

The lack of overall training is reflected in church music in the scarcity of instruments and accompanists. In all the Baptist churches in Vietnam there are two pianos in use, both of them contributed by Americans. Pianos are a rarity in Vietnam. Most churches use little portable pump organs. But several churches and chapels have no instrument at all. During the year we worked with refugees at East Danang Chapel, I used an autoharp for accompaniment.

USUALLY in a church there is no one trained to play an instrument. In a country with only a few pianos and an organ or two, one does not expect to find people who can play either. Unless a missionary who can play is available, there often is no accompanist. As a result, several missionary wives have added piano lessons or classes to their ministries.

The seminary also offers piano training. A Chinese teacher serves on the faculty and teaches music to interested students. At almost any hour of the day in the sitting room someone will be practicing from the hymnal. These training efforts, however, are also long-range; they do not provide instant accompanists.

Missionary Samuel M. (Sam) James, seminary president, keenly feels the need for providing music training and has added a church music course for the coming semester, with Pauline (Mrs. Walter A.) Routh scheduled to teach.

At the activity center in Danang, Vietnam, Mrs. Myers and I began a music course. We taught theory one hour and sang the second. In preparing to teach theory I immediately faced vocabulary problems. In a land where music has belonged only to a few for so long, the music theory vocabulary is limited. I unearthed one old book to which I could refer, and the music course was received gladly.

Yet every night we heard the same question: "When will you teach a class in piano?"

George Pickle, during his term as missionary journeyman, experimented with the combination of teaching English and choral singing. He taught his class of university students (non-Christians) the folk musical, **Good News**. They loved it. They still sing it. They will never forget

its message, although they likely will forget a lot of other words they learned.

Mrs. Routh leads a music emphasis on Saturday nights at Petrus Ky Chapel in Saigon, where she and her husband assist the national pastor. A young man there plays classical guitar well. Another plays traditional flute. The pastor plays harmonica, and his wife has a lovely singing voice.

The new converts love to sing. They look forward to Saturday nights. For the Christmas program at the chapel, while the Christmas story was being read, the reed flute played its haunting Oriental strains. The effect seemed so much more appropriate for Bethlehem than would the strains of a pipe organ.

WHEN Sam James became pastor of Grace Baptist Church, Saigon (the first Vietnamese Baptist church), Sam and his wife, Rachel, saturated the members with their love for singing Christian hymns. Today Grace is probably the "singiest" church around.

Although not an accomplished musician as the world would judge, Rachel has taken hours to teach the young people's choir what she knows. Today the young people there can sing most of the hymnal selections in parts—a rarity in Vietnam. This learned ability to worship in music may have been the factor that held the congregation together while it made radical adjustments in recent months.

On a recent Sunday at Trinity Baptist Church (English-language) in Saigon the cantata **Behold Your King** was performed by the Seventh-Day Adventist Chinese Church choir. The work was given in Chinese, but we were handed scripts in English at the door. The performance was magnificent. I thrilled at the accomplished fingers of the Chinese girl at the piano, the feeling and ability of the young man directing the work, the musicianship of the Christians singing in the volunteer choir. The scripts had been translated and were handwritten. I think everyone at Trinity worshipped that night.

Perhaps every Baptist missionary's thought that night was, "When will we . . . ?"

Strides are being made slowly toward a worship hymnal. In 1966

Christians in the few Baptist churches were asked to list their ten favorite hymns. Results were tabulated, and missionaries were asked to add any they felt were especially applicable for Vietnam, considering both music and message. The final count was 110 hymns.

The next year the hymns were given to two national believers, one who had been a Christian many years, the other a high school teacher who then had not yet openly professed Christianity but who attended services regularly. Both were asked to survey the translated hymns, and answer whether they were clear, well-written, and easy for Vietnamese to sing.

Corrections were made from their suggestions. New hymns were translated. Permissions to use were requested and received. Work began toward responsive readings.

A hymnal workshop was slated for March of this year. Each church was asked to choose one person to represent its members. At the workshop, participants spent a day and an evening surveying and singing the hymns as they stand and asking the same questions about clarity.

HOW much longer before we can go to church, reach down and pick up our hymnal, and sing? A long time yet. After approval is completed on translations, the printing process begins. That means countless details still to be worked out.

Even when completed, the hymnal is not the hoped-for ultimate in Vietnam. Our dream is for a hymnal of 300 to 400 songs, a large portion of them indigenous contributions by Vietnamese Christians. But for now, the hymnal will be a beginning—a badly needed beginning.

We know without doubt that Christian and non-Christian hearts can be reached with a message conveyed through moving music. To imagine Christianity without musical expression is almost impossible.

Yet the frustrated missionary in an aged non-Christian culture must come to grips with the dilemma of the vacuum he faces in the realm of Christian music. He must be content to plod along, even at the necessary tortoise-like pace, while motivated with the desperate urgency of the twentieth-century speed explosion. 



Janet Davis, missionary journeyman 1965-67, directing the choir of Niger Baptist College, Minna, Nigeria, accompanied by drums.

Music and Missions

By Jeannine Willmon

THE STATEMENT that music is a universal language is both correct and contradictory. Just as human societies develop language, they also develop some form of musical expression. Thus speech and music share a common universality.

Music is not a universal language in the sense that the musical expression of one people naturally communicates with another. Just as a foreign language is learned, a musical language must be learned if one wishes to communicate musically. One must learn the rhythmic, melodic, and harmonic variances of the new music; likewise, one who wishes to communicate linguistically learns vocabulary, syntax, and grammar.

Music missions is, in some instances, schizophrenic. The musician arrives in the new country fully intending to learn the new language, but he finds it difficult to learn, enjoy, and use an indigenous music. The reasons are many, but perhaps the main one is that in most every country the vernacular of the people has been made to accommodate Western forms—Western hymn tunes.

Cherished Western hymns belong to the Christian heritage of

Western culture. Hymns are a product of a vital faith and a means by which one grows in the faith of a particular culture. Therefore, every people should have a hymnody which is the product of their own unique response to God and one which will engender more faith.

The language of a people reflects the mental life, organization of personality, and the culture of society. Language, in turn, shapes the personality of the individual members of society. Even so, music is a reflector of the culture of society and a renovator of its individual members. The connotative aspects of this art allow man to see himself, know himself, and express himself within a wide range of meanings.

Musicians who are able to use these two communication systems—words and music—are needed on the mission field. When words of one language are used with music of a foreign system, one tends to negate the other. Certainly it might be said that one system reinforces the other and that communication is more likely to take place when words and music both share a common vernacular.

Persons trained in music theory and analysis and who are gifted in composition can be midwives in the

birth of an indigenous hymnody.

Another needed role of the music missionary is that of "gift stirrer" (2 Timothy 1:6). Stirring the gifts of national composers yields much reward. Perhaps part of the methodology of a music missionary might be to discover the many ways one encourages the "gifts" of another.

Being fully present to another brings its own change in both lives, for it is only through His presence that one's presence to another is possible. Being fully present to another might modify one's need of converting and changing another—of making a little replica of himself.

In the light of His presence, one recognizes the gift of another as being truly valuable. His song, though different, is appealing when understood.

"How shall we sing the Lord's song in a strange land?" a psalmist once wailed. This remains a viable question.

The Lord's song is for all men in all times, although many will never learn the melody unless there are those who express it in their own language. Bilingual and bi-musical, the music missionary finds his own song growing more meaningful. Reverberating in his own heart are the grace notes of life.



The author and her husband, J. Conrad Willmon (see page 8), were appointed missionaries to Lebanon in 1963. They are stationed in Beirut.

A NEW ERA IN ARABIC MUSIC

By J. Conrad Willmon

Musicians from almost every Arab country in the Middle East converged on Tripoli, Libya, the week of January 9-14 for the first concert attempt toward an organized approach regarding Arabic music. Music Missionary J. Conrad Willmon, professor of music and religious education at the Arab Baptist Theological Seminary, Beirut, Lebanon, attended the conference. These are his observations.

SINCE my arrival in the Middle East, one of my primary concerns has been conserving the age-old tradition of Arabic music and of using the classical forms in evangelical worship. The task has been complicated by the fact that an extremely small number of Arabs really know and understand their music from a theoretical view and are, consequently, the only ones able to teach others.

Most Arab musicians, though magnificent performers, have learned orally and by rote the traditional melodic and rhythmic modes from their fathers, who, in turn, learned from their fathers, and so on. Such has been the method and pattern of learning in the Middle East since the beginning of recorded history.

It was as if an eternal hope had been realized when, in a casual reading of a Beirut daily newspaper, I discovered a brief article tucked away in an obscure corner. The item announced "the first international conference on Arabic music to be held in Tripoli, Libya, in one week."

My excitement over this milestone in the cultural history of the Arabs led me to seek a way to attend.

When I finally got in touch with the director of the National Music Conservatory, I was told that the conference was only for members of the Arab Music Council. However, he added, if I were immediately to cable the sponsoring organization, the League of Arab States, I might be able to attend as an observer.

The cable was sent, and I waited impatiently for an answer while optimistically securing visas and making travel reservations. Two days later the answer came: "We see no reason to prevent your attending as an observer. . . ." That was all I needed.

I arrived at my hotel in Tripoli late Friday. The conference was to open the next day—somewhere, sometime in the city. Where and when I did not know. Hotel officials had not even heard of such a conference. I began to wonder if I had come to the wrong city. "Things like this do happen in the Middle East," I reminded myself.

Arising with the muezzin's call to prayer at daybreak, I went to the hotel lobby determined to find someone who knew about a music conference, even if I had to call the chairman of the Revolutionary Council. While the telephone operator made some inquiring calls for me, I paced back and forth in the lobby. Finally I decided to walk around outside.

The exterior walls of the hotel were plastered with posters announcing the conference. With this evidence I persuaded the hotel clerk—who had not even noticed the posters—that a conference real-

ly was scheduled. Unfortunately the posters mentioned neither time nor place. Overhearing the clerk and me talking, a taxi driver casually mentioned the location and starting time of the conference—two blocks away, to begin in one hour.

The meeting place was the former Hall of Parliaments of the Kingdom of Libya, now the Libyan Arab Republic (since the 1968 revolution). Hands were outstretched in welcome as I was ushered to a seat directly behind the delegation of the United Arab Republic (Egypt).

No sooner was I seated than the conference chairman and dignitaries of the republic entered in pomp and pageantry. Television and movie cameras rolled. Flashguns popped. A radio announcer sitting several rows behind me quietly but exuberantly described the proceedings.

We rose to the playing of the Libyan National Anthem. The first meeting of the Arab Council of Music of the Arab Organization of Education, Culture, and Sciences of the League of Arab States was under way. And I was there!

At the conclusion of the opening ceremony the council broke for refreshments. During this informal period I was introduced to the most outstanding musicians of the Arab world—from Iraq to Morocco, from Lebanon to Yemen. All Arab countries were represented except Jordan and Saudi Arabia. Even Palestine was represented. I met them all—theorists, historians, writers, composers for orchestra, opera, and cinema, performers of the highest caliber,

Young people join the choir whether they are Christian or not. They like the songs about Jesus, and learn of him this way.

June Emerson
(missionary journeyman 1966-68)
Hong Kong

the music leaders of the Arab world.

When I was introduced to the conference chairman (also head of the Libyan delegation), he was astonished to learn that I was not in the hotel with the official delegates. When I told him I had come without an invitation and at the expense of the Mission, he promptly assigned me a car and chauffeur and insisted that I move to the delegates' hotel in order to get to know them better. All this came at the expense of the Libyan Ministry of Education. My hosts never slackened their hospitality.

That the conference was international was denoted by the varied attire of the conferees and the differing shades of skin color. Even though these differences distinguished conferees from one another, group unity was solidified by the Arabic language and their love for Arabic music, both of which are inextricably bound together by more than 1,000 years of tradition and unchangeable rules.

About 40 official delegates represented Algeria, Sudan, Tunis, Palestine, Lebanon, Morocco, Kuwait, Yemen, Egypt, Libya, Syria, and Iraq, and organizations such as UNESCO, the Arab League, and the Arab Organization for Education, Culture, and Sciences. Aside from the UNESCO representative, I was the only non-Arab present.

During official proceedings, I remained silent, fully aware of the air of diplomatic protocol that prevailed, but my informal conversations with delegates has opened doors of witness and service in the

Arab world that could not be opened any other way. In addition, I sat at the feet of masters to learn several keys to Arabic music that unlock and solve many puzzles with which I had struggled for years. A new world has been opened to me.

The conference's primary purpose was to write the official charter and constitution of the newly formed Arab Council of Music, and most of the discussion concerned this. Significantly, the organization will include in its membership—in addition to delegates of Arab states, organizations, and institutions—Orientalists who are concerned with music. Several delegates indicated that membership was thus opened for me due to my expressed concern for Arabic music and its development. I am hopeful the council will elect me to membership as an Orientalist.

The council's goals are practical, necessary, and within reach:

(1) Unification of musical terminology. At present each country or region has its own peculiar music vocabulary. Unity would allow a greater interchange of knowledge.

(2) Unification of a musical notation system. During the tenth, eleventh, and twelfth centuries the Arabs used a system of notation, but all its secrets still have not been decoded by musicologists. From the twelfth century to the twentieth century oral tradition prevailed. Only in the last 20 years has Arabic music been notated in music symbols using a modified version of Western notation which can accommodate such intervals as quarter

tones and three-quarter notes.

(3) Formulation of a plan of music education for schools in the Arab world. This would mean a complete system of education and textbooks from nursery schools through college, university, and conservatory level and will deal with all phases of music.

(4) Translation of works on music from Western languages to Arabic and from Arabic to Western languages.

(5) Establishment of an Arabic Music Museum and Research Center to house, among other things, all the ancient manuscripts written by Arab scholars, philosophers, and musicians on Arabic music, representative instruments from all regions of the Arab world, and anthologies of folkloric and classical music from all Arab countries recorded on tape, disc, and in modern musical notation. The many musicologists concerned with Arabic music will soon be able to do most of their research in one location.

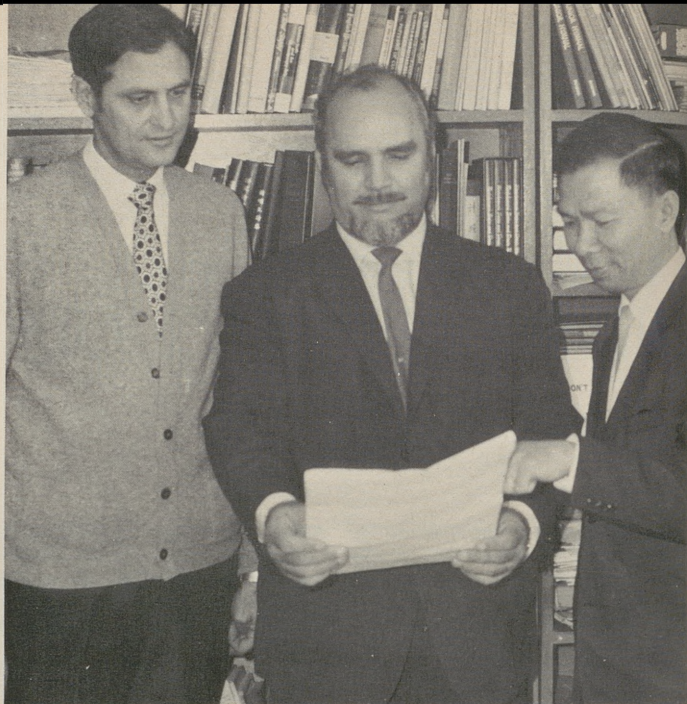
The council voted to establish headquarters in Cairo, Egypt. More than likely the museum will also be located there. Since the council will be an organization of the Arab League, the council's charter and constitution must be officially approved by the mother organization. No one doubts that the league will give approval at its next session.

The conference marked the beginning of a new era in the education and culture of the Arab Middle East. It is an exciting time to be alive and to anticipate further service with Arab friends.



'NEW SONGS OF PRAISE'

By Britt E. Towery, Jr.



Author Towery (left), Music Editor L. G. McKinney, Jr. (center), and Gabriel Chi, writer-translator of Baptist Press music department, examine finished hymn.

CHINESE-SPEAKING Baptists around the world will soon be enjoying a new hymnal that has been more than five years in the making.

Titled **New Songs of Praise**, it will contain 600 hymns and be the most accurate in rhyme, music, and translation that Chinese churches have ever known.

L. G. McKinney, Jr., missionary to Hong Kong, in 1967 was given the full-time responsibility to bring together all the loose ends of previous attempts at a new hymnal and to make the dream a reality.

Working through Baptist Press, the Chinese Baptist Publishing House located in Hong Kong, McKinney began with a committee of five. Three Chinese members were H. C. Maak, teacher in the Malaysia Baptist Theological Seminary and now associated with Hong Kong Baptist College; Daniel Y. K. Cheung, pastor of the Kowloon City Baptist Church, Hong Kong; and John Chang, head of the music department of the Taiwan Baptist

Theological Seminary. Miss Fern Harrington, missionary to Taiwan, and McKinney complete the committee.

"A church's hymnal is second only to the Bible in importance," said McKinney, thumbing through one of the 50 hymnals the committee has studied.

"This has been a team effort from the beginning," he continued. "More than 2,500 hymns have been examined by committee and staff. And, by the way, 700 of these were Chinese in origin.

From these 2,000-plus hymns some 600 have been chosen for the hymnal. Other hymnals of many languages have been checked to see how each hymn has been treated.

Hymnal staff headquarters have been in the music office of Hong Kong Baptist Press. McKinney's wife, the former Florence Ann Fielder, born in China of missionary parents, and Miss Fay Taylor, missionary, have carried the load in researching and tabulating data.

Gabriel Chi, writer-translator, has handled a major part of checking translations, making translations, and

being sure of the "singability" of the individual hymns.

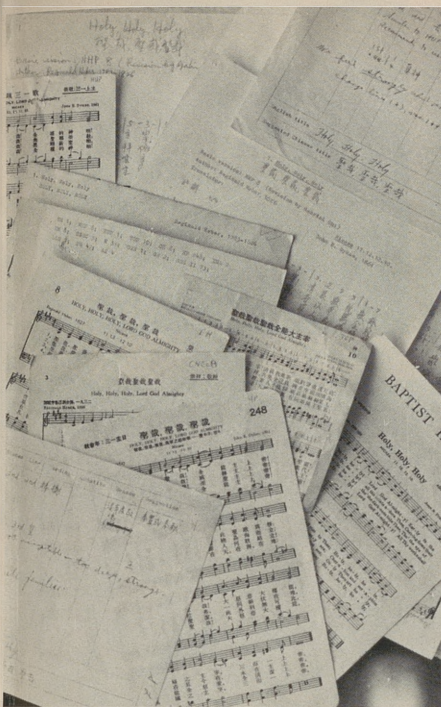
"A new hymnal is one of our churches' greatest needs and is long overdue," declared Princeton Hsu, executive secretary and editor-in-chief of Baptist Press, on the day the hymnal's name was chosen.

A contest had been held in East Asian countries to find the best name. Out of more than 30 titles submitted, John Chang, of Taiwan, sent in the winning one: **Sung Chu Hsin Ko**, meaning literally in English, "to praise the Lord with a new song." Chang is a former music student at Southern Baptist Theological Seminary, Louisville, Kentucky.

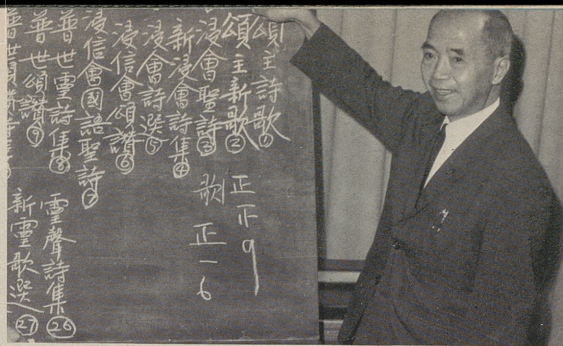
Eighty-four of the hymns will be entirely of Asian background. Others will retain the old standard translations, but most have had to undergo new translations and revisions for accuracy, clarity, and beauty. This is the first Chinese Baptist hymnal in nearly 50 years.

Churches are awaiting the new hymnal. "Our church has been using a school paperback hymnbook for five years in hopes we would soon have a new Baptist

The author was appointed a missionary to Taiwan in 1956. He has served in Hong Kong since 1966 and is director of the Baptist Communication Center, Kowloon.



Some of many versions on file of the hymn "Holy, Holy, Holy," one of most popular among Chinese.



Top: Princeton Hsu, Baptist Press executive secretary, points to winning hymnal title. Bottom: Hymnal staff at work includes (left to right) McKinney, Gabriel Chi, Missionary Fay Taylor, Secretary Pricilla Lau, and Missionary Florence (Mrs. L. G., Jr.) McKinney.

hymnal," stated the Kowloon City Baptist Church, the world's largest Chinese-language Baptist church.

A Chinese pastor one Sunday showed me the hymnals his church was using. They were patched, and many had cloth covers that had been sewn on by women of the church rather than replace the hymnals. The church is saving its money to buy the new Baptist hymnal.

"We certainly look forward to the new hymnal because plans are already under way to have it printed in Braille," stated a Chinese lay leader who works with the blind in the Hong Kong Baptist Church (Caine Road church). "At present we have only a few well-worn Braille hymnals, and many churches are requesting them."

A Taiwan church is using mimeographed sheets for a hymnal; the members wait patiently to invest in the new hymnal.

The new hymnal is due off the press in late April or early May. Soon it will be in use in Chinese-language churches not only in Asia but in more than 20 countries where Chinese churches have sprung up.



WHERE WOULD you find a hymnbook in Chinese?

That has been a growing question for some years. Visit any Baptist church in Hong Kong and you may find an assortment of old hymnals, wordbooks, books with words and numbers (for music) from here, there, everywhere.

This does not mean that music has been neglected. A number of choirs in Hong Kong would compare favorably with those overseas. But the need has existed for a good, up-to-date hymnal with words and music which can be used by Chinese congregations around the world. While the written Chinese language is one, the spoken dialects are many, and a well-prepared hymn can sound awkward in a different dialect.

British missionaries made a modest beginning on Christian hymns in the 1850s. In 1903 a words-only edition was prepared by Baptists in Canton, China; four years later it was expanded to words and music. Later, local efforts were made throughout China in various dialects. By 1935 a Shanghai edition was prepared, based on a production from North China.

This, in brief, has been what Chinese Baptists have had to depend on ever since. It has been reprinted from time to time with all sorts of variations and minor revisions. Naturally this has led to confusion.

The Orient Missions Conference in 1957 called for a completely new hymnal, and a committee was set up, including representatives from Taiwan, Malaysia (then Malaya), and Hong Kong, since these would be the areas with the greatest demand. The hymnal committee ran into all sorts of delays, one of the biggest being frequent changes in personnel. Finally L. G. McKinney, Jr., was asked to give the project his full time.

In view of the size of the job, the place available is almost comic—a corner room no larger than an ordinary living room on the third floor of Baptist Press in Kowloon. Outside, pile drivers pound away for foundations for an overpass. A block away at least 100 jets a day scream by to land or take off. Traffic on the street backs up for blocks several times a day.

The room is filled with shelves, filing cabinets, tables, and desks. In one ordinary file, some 600-odd folders hold "makings" of a new Baptist hymnal.

—Agnes and Carter Morgan, missionaries to Hong Kong

Rhodesian Choir Book

By John P. Griggs



Griggs teaches hymns at choir clinic.



Choir leaders from Salisbury, Rhodesia, churches and Author Griggs confer about recording hymns for radio.

MANY PEOPLE who are not church members have been drawn to our church because they like the new songs we are singing."

"These songs were greatly used in our revival; many people were touched by their moving words."

"I was helped very much by these songs because they planted a burning love for Jesus in my heart."

Such comments help to describe the reception given the new **Baptist Choir Book** in Rhodesia, the latest in a series of steps in music.

The present Baptist hymnal in Rhodesia was edited by Mrs. Milton E. Cunningham, Jr., and other members of the music committee in 1960 in three languages, Chishona, Sindebele, and Chinyanja, with about 100 songs in each language. This hymnal, however, contained only words, with no music to help choirs sing in harmony.

A Baptist choir book was planned

The author was appointed a missionary in 1962. He is now stationed in Ft. Victoria, Rhodesia.

even then, but did not progress beyond plans. Mrs. Gene D. Phillips translated some songs into Chishona and composed a stewardship hymn, but often this work was lost or not used because it was not compiled into a permanent form.

In 1965, having learned the basic structure of the Chishona language (after arriving in Rhodesia in 1963), I began to translate some of the favorite hymns and gospel songs from the Baptist hymnal into Chishona. Four basic principles in translation soon became evident.

(1) The same number of syllables should appear in the vernacular as in English. This may seem basic, but it had not always been done, and many of the translations were hard to sing.

(2) The translation should not be absolutely literal to the point that it is strained and unnatural. Instead, the question should be asked, "What is the song writer really trying to say?" Then this thought

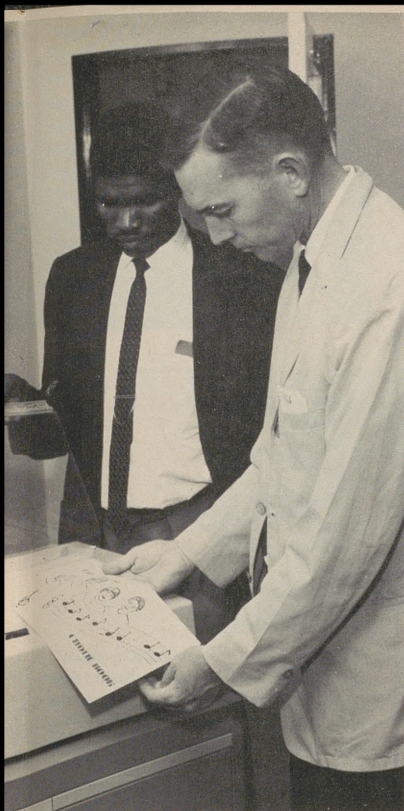
should be put simply into the vernacular.

The song "Ivory Palaces," for example, says, "My Lord has garments so wondrous fine, with myrrh their texture fills." If this could be translated smoothly it still would not mean much to the African people. The writer is really speaking of the loveliness and wonder of the Lord, so words that are clearly understood can be used to convey this root thought.

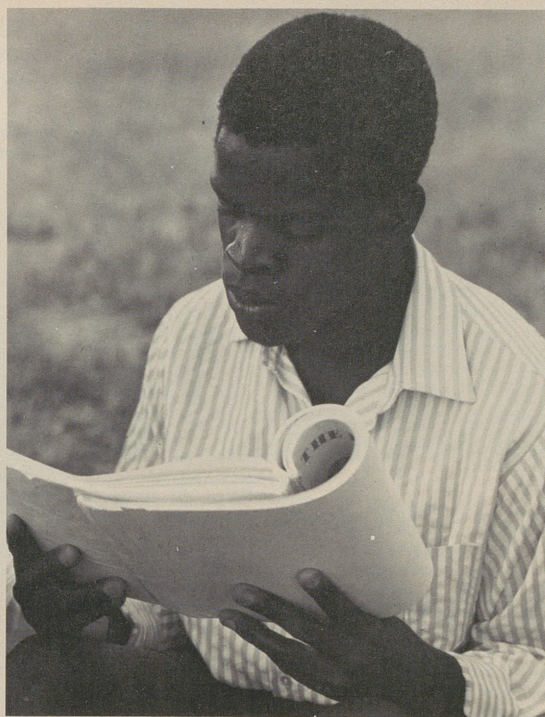
(3) Watch the accent! In Chishona the accent falls on the next-to-last syllable of the word. If possible, words should be arranged so that the accents fall naturally.

(4) Where the song rhymes in English it should also rhyme in the vernacular. In Chishona this is not so difficult, since all words end in one of the five vowels.

Upon return from furlough in late 1967, I found that Missionary Ralph L. Rummage and Mike Makosholo, African headmaster of the Sanyati



Preparing an electric stencil for choir book.



Student at Baptist seminary sings from new choir book.

Baptist Primary School, had just compiled a songbook of 20 selections for the 1968 evangelistic crusade. This was a real step forward, for the book used both words and tonic solfa (the doh-re-mi method of teaching notes and their relation to one another).

Makosholo, chairman of the Baptist convention's music committee, the joint Mission and convention committees, and interested pastors in consultation decided layout. One stanza of Chishona and one of Sindebele, the other dominant African language, would be placed at the left side of a horizontal sheet under the staff notation of the song clipped from the Baptist hymnal. The remaining stanzas in both languages would appear at the lower right-hand corner, and the tonic solfa in the upper corner. This provided both languages equal presentation with the basic tools of staff notation and tonic solfa to teach parts for choir use.

I had already translated about 50 songs into Chishona. Makosholo had some in hand, as did Missionaries Marion G. (Bud) Fray, Jr., and Mrs. Phillips. Isaac Gono, a young African, was taught to translate staff notation into tonic solfa. Mr. Tuwe, a young Baptist teacher at the primary school on the Baptist theological seminary grounds, did most of the translation into Sindebele.

Electric stencils were cut at the seminary and at the Baptist Publishing House in Bulawayo. This procedure kept cost at a minimum. Samples of each layout were run for use in churches for correction and criticism.

While work proceeded toward the choir book, two other members of the music committee, Mrs. Ralph T. Bowlin and Mrs. Hugh T. McKinley, worked on the **Children's Song Book**.

For the New Life in Christ evangelistic campaign in 1970 an ab-

breviated **Crusade Choir Book**, containing 40 of the newly-translated songs, was prepared at the request of Makosholo. Those in churches who had used the first edition of the choir book were asked to vote for their "favorite 40."

To teach choirs the new songs, a series of music clinics were begun.

The new **Baptist Choir Book** was also used in recording for performance over the Rhodesian Broadcasting Services. It has been thrilling to hear the blend and balance obtained in the new Baptist recording studio in Salisbury as Missionary Samuel L. Jones positioned microphones and adjusted volume to get the best sound.

Just as the music has pleased us who have been involved with the book, it has also pleased listeners.

"I was greatly helped by these new songs," said one individual, "because they showed me that Jesus is our only Saviour from all my troubles."



Indonesian people love music, and we have found that musical programs always attract people. We use music constantly as a method of attraction for special events, as well as for regular worship.

Mrs. C. W. Applewhite
missionary to Indonesia



Some of the feelings of Zambians about the new hymnbook are revealed in this interview with Pastor Lazarus Green Malunga by Mrs. Zeb V. Moss, missionary in Zambia since 1959.

Mrs. Moss: How do you feel about the possibility of having a new hymnbook?

Malunga: This has been one of our greatest needs in Zambia. From the time we started working here we have had to use hymnbooks of other church groups in order to have music in our worship services in our own language. Sometimes we have had two or three different hymnals being used in the church in order to have the hymns we wanted; one book would have some favorites, another would have others.

Is this the first time you have worked on your own hymnal?

No, several years ago the missionary helped us to have a mimeographed edition. This was good because we chose our favorite hymns for this edition. However, the supply didn't last long because everyone wanted to have his own copy, which we like to encourage. Also, it was not a big hymnbook, and the number of hymns was limited.

How important is music to your people?

Long before the missionaries came to this country we African people were expressing our emotions through music. We had work songs, hunting songs, songs to be sung to the chief, songs for weddings, for funerals, and many other kinds. When we came to know the Lord as Saviour it was natural that we wanted to express our feelings in our music.

We express to God our joys and our sorrows as well as our praise and dedication to him. Many of these songs were taught to us by the missionaries, but others were adapted from our own tradition.

What would be the advantages of having a Baptist Hymnal?

Music has a wonderful way of

uniting people. Our various languages, as well as our various customs and backgrounds, tend to separate us. However, in the church many different tribes can use the language of music as a common expression of the family of Christ.

Our music also unites us in another way. In our congregations, especially in the towns, there is a wide gap between the educated and the uneducated. It isn't necessary to be able to read or write in order to express your spiritual feelings in music. Therefore, many of our people, especially the older folk who have not had an opportunity for formal education, can sing every verse of many of their favorite hymns.

Do many of your church members own their hymnals?

We encourage our Baptist people to have their own Bibles and hymnbooks. Since we have not had a Baptist hymnal for them to buy, we have had to suggest that they buy the hymnal of the Dutch Reformed Church or of the Assemblies of God. Soon they will be able to identify with their own *Baptist Hymnal*.

What are some of the problems facing you in preparing the hymnal?

One of our greatest problems is that of translation. We are trying to have this hymnal in three languages, which will have advantages in combined meetings. There are some songs, however, that are favorites in Nyanja that have not been translated into Bemba language, and vice versa.

In addition, some of our hymns have traditional tunes. These will need to be translated into English. Our languages are tonal, which means that every word has its own high and low sounds; these must be said correctly for proper pronunciation. In many cases the meaning of a word can be changed by the differing stresses. It will be difficult to maintain the beauty of the words and their meanings and still have proper accents in translations.

HYMNS FOR ZAMBIANS

By Verna Savage

TO the people of Africa, music is a vital part of our culture; therefore, music plays a very important role in the church," declared Pastor W. Shibemba, moderator of the Copperbelt Baptist Association in Zambia.

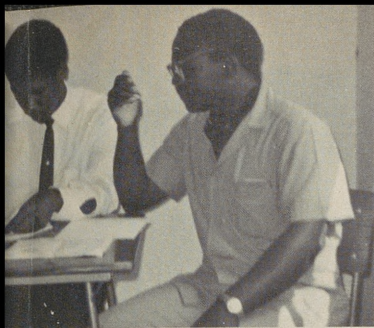
"Every important event in our lives is expressed through music. There is a different type of music for each of these—weddings, births, deaths, and other events."

Another pastor, E. Banaba, underlined the place of music in Zambian churches.

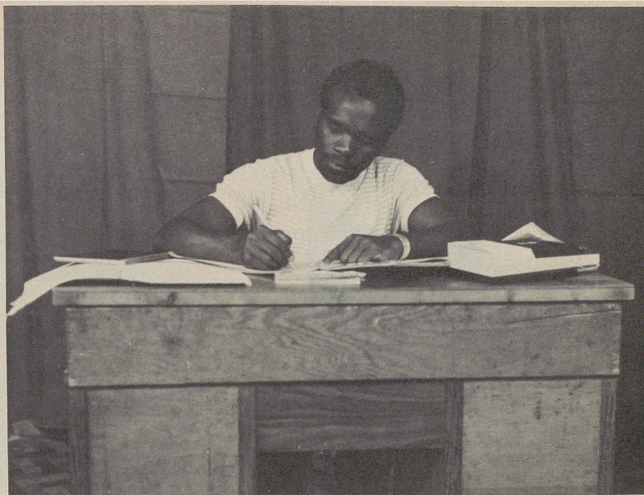
"Often music is more important to us than the words because our very souls and beings respond to the rhythm and beat," he said. "Long ago we spoke to our ancestors through music and rhythm; now we can respond to the comfort and love of God in the same way."

In the Copperbelt area of Zambia, where Baptist work was first begun, early missionaries were grateful for a small hymnbook in the Chibemba language that had been prepared by a Brethren missionary. Most of the songs were translated from British hymnbooks, but the book was something to start with. It had only words, but this was enough, since there were no musical instruments in the churches and the people could not read music.

The author, Mrs. Teddy E. Savage, has been a missionary to Zambia since 1960. She and her husband are now stationed in Mufulla.



SAVE FOR
MISSION STUDY
1971



Top, left: Author talks with Pastors Shibemba and Banaba in Zambia.
Left: Mrs. Savage's first music theory class has more than 30 enrolled.
Above: M. Toasta listens to hymn recording as he works on translation.

In the early 1960s, Missionary Evelyn (Mrs. Zeb V.) Moss felt the need for a chorus book. Mrs. Moss, pastors, and laymen translated and mimeographed the chorus book that is still in use.

When Baptist work was extended to Lusaka, the capital, no hymnbook was available in Nyenja, the prevalent language there. Missionaries and pastors translated and mimeographed small hymnals.

As the need for a Baptist hymnal became more pressing, a real interest by the people to learn more about music became evident.

While William L. Hooper, dean of the School of Church Music at New Orleans (La.) Baptist Theological Seminary, was in Zambia, members from all the Baptist churches in the city of Mufulira met one night at Downtown church, which has a piano. Hooper had mimeographed the words of a hymnal with staff notation, intending to demonstrate a little about rhythm and the like without getting technical.

Before the night was over, however, those present wanted to know the meaning of every mark on the music. Some pastors began asking to be taught to play the piano.

Late in 1970 I began a music theory class, using Hooper's **Fundamentals of Music**. Between 30 and 40 young people are enrolled.

Definite plans for the **Baptist Hymnal** also emerged in 1970. The

Mission's music committee asked the churches to choose 14 Zambians—seven from each of the two major language groups—to help in preparing the hymnal.

At the group's first workshop last November, members concluded that a hymnal was needed in each of the three languages now in use in Zambian Baptist churches—Chibemba, Nyenja, and English. Each song is to have the same number in each book so when language groups are meeting together the hymn numbers will be the same.

In addition to the three hymnals, which would have only words, it was decided there would later be one with staff notation for those who would, by that time, have been trained to read music.

Next came the choice of the 200 to 250 hymns for the book. They had to be translated and arranged by types. Then they were mimeographed on a trial basis to make sure translations were correct before the final printing.

To make sure of the tune, each song was recorded for the translating committee to hear while translating to make sure each syllable matched the proper note and beat.

Most of the hymns chosen were only available in one language, and thus each must be translated into the other two languages. Often this is difficult to do without detracting either from words or music.

Zambians are expected to react favorably to the new hymnbook, because, as Shibemba said, "For almost ten years Baptists have had no hymnbook of their own. The new **Baptist Hymnal** has a good selection, including a number of indigenous hymns."

"Most indigenous hymns," explained Banaba, "are composed by taking a well-known Bible story and fitting the words to a traditional tune."

For hundreds of years the peoples of Africa have believed in a Supreme Being, and traditional religions have often made efforts to reach out toward that being. Thus indigenous hymns sometimes may be secured by using a song from a traditional religion and continuing it to proclaim Christ.

Shibemba has done this in one of his songs, "Son of the Hunter."

"The song says, 'The forest is good. I, the son of the hunter, sleep on the leaves of the forest, chewing the meat of the animal I have killed,'" related Shibemba.

"He praises the forest for the meat. But I continue the story song by saying it isn't the forest who has blessed the man, but it is God who has provided for him."

The new hymnbook is designed to meet the needs of Zambians. But, as Shibemba stated, "We also chose songs from other countries because these, too, speak to our hearts."





Playing harmonicas is popular in Hong Kong.

MUSIC FOR ITALIANS

James D. Watts and his family have begun their second term of missionary service in Italy. While on furlough Watts talked with the managing editor of *The Commission* about church music in Italy. Before his appointment in 1967, Watts served as minister of music (or music and education) for churches in Kentucky, Mississippi, and Louisiana.

Working in church music in a nation of musical people like Italy must be a real pleasure.

Watts: Musically, everyone has the wrong impression about Italy. The common concept that Italy is a musical nation where everyone sings is completely false, if you are speaking of anyone but professional musicians. Italy is great musically, but in a career sense. Even this concept is a problem. The people too often feel if one is going to perform, he must be professional.

Public schools have no musical training as we know it in America. In Italy if a child is exceptionally gifted he might be among the fortunate ones who go to a musical high school, of which there are probably no more than a half dozen in the nation. (In Italy, you see, a student takes an examination at the end of his junior high training to determine his professional direction, since the high schools are specialized.) Schools generally have no musical activities—no bands, no choirs, nothing.

Churches in America must share the credit for their music programs with the schools, where the musicians usually receive their first training. Youth choirs in the U.S. are trained first in public schools.

Churches benefit from this and supplement the training.

Today's middle-aged people in Italy were growing up during Fascism when everything superfluous—including music for the masses—was done away with. Italy is renowned as a nation of great opera, but the government must supplement the operation of the opera houses. And the leading artists are mainly foreigners.

Baptist people in Italy love to sing as congregations. But when a choir is suggested they become dubious, because they are not professionals, and they are frightened to perform in public.

You mean there are no church choirs, that all the singing is congregational?

Choirs are almost non-existent. Congregations usually sing two hymns on Sunday morning, led by whatever musical instrument is used or by the pastor. I am speaking of Italian churches. At the orphanage there is a choir, one organized by missionaries. Two Baptist churches have had choirs off and on in the past, but these choirs are not functioning at this time. I have organized a choir and direct it at the Baptist church in Florence.

This sounds much like some rural church situations in the U.S.

Italian Baptist churches are somewhat like a large rural association with about 65 full-time churches, but scattered over an area a thousand miles long. Only one major city has more than one Baptist

church—Rome has five. A city like Milan, with over two million people, has one Baptist church.

What are the prospects for your choir in Florence? Do the choir members have musical aptitude?

There is one woman in our choir who can read music. None of the others have ever participated in a choir before. But the people are interested and are responding. They do have a remarkable natural musical aptitude. And they have had many opportunities to hear good music, although they have not had opportunity to participate. This 23-member choir that is organized and functioning in a city of 500,000 is the only church choir in Florence—including hundreds of Catholic churches.

But I thought all Catholic churches had boys' choirs.

As far as anyone I have contacted knows, the Baptist choir in Florence is the only church choir of any type in that city. Not long ago we sang in a Catholic church, and they seemed very impressed.

Are you teaching your choir members to read music?

They are learning, but from the experience of singing. My philosophy is not to take choir rehearsal time to teach music. I think participants can learn music as they go along. We do plan to begin a separate class to teach music, but it will be distinct from choir rehearsal, and other church people can participate.



Music is used to attract people to hear the gospel in street preaching. Music is an important part of Nigerian culture.

Mrs. Robert A. Amis
missionary to Nigeria

James D. Watts,
music missionary.

I have also been going to La Spezia, a seacoast town, and a choir has been organized in the Baptist church there. I am able to work with them only on Friday nights, and then they sing by themselves on Sunday. They have an organist.

Faced with this kind of a situation, what steps will you take to help encourage church music in Italy?

That's a good question. I can't go to visit every church once a week to start choirs. One of the main projects my first term was the first Baptist hymn-writing contest in Italy.

A new hymnal was recently produced by the Evangelical Federation in Italy, to which Baptists belong. But it contains almost entirely old Huguenot, English, German, and French hymns.

So the hymn contest was begun, not just for Baptists, but for all evangelicals in Italy—that's about 750 churches. As far as we could determine this was the first project in Italy to engage all the evangelical churches—not just those in the federation. The Baptist church in Florence—not the Mission—sponsored the contest. Information was sent to the churches. Awards were promised winners. At the close of the contest we had received 126 new hymns. Naturally, many are of dubious value.

If just two or three good indigenous hymns come out of the contest, I feel it will have been worth the expense and effort. We do plan to make immediate use of any good new hymns secured.

Are there other sources for indigenous hymns besides the contest?

There are just practically no indigenous hymns.

Where will the music come from?

The hymn contest was entirely for text, although if an entrant wanted to furnish the music this would be accepted. We can adapt music. I can write music, but I can't write text with an Italian mentality. The contest ruling was that a text must fit some existing tune, although we will not necessarily use it with that tune.

There is no evangelical Italian music. Outside of the hymnals, there is nothing. One or two other hymnals have been brought out by other groups, some of them entirely translations of American hymns and gospel songs.

Besides the hymn contest, what other tactics do you have in mind?

I am still too new, and the work is still too different in Italy, to have a long-range strategy. I want to try to get away from the idea of having a choir in every church, as we think of choirs. I lean more toward the idea of a musical group, an ensemble—a duet, trio, quartet. Some of the churches have only 20 or 25 members. It would be ridiculous to think that they need a choir as we think of a choir.

How can you make an approach to the churches?

This is the problem. We are planning to live in southern Italy next

summer, possibly in a tent. I could set up in one place and be able to reach five or six churches as I have time. I would work toward developing some type of musical organization—not an organized four-part choir to sing Bach on Sunday mornings, but something the members can carry on without a professional director.

One requirement would be for someone to play some kind of instrument. Most churches have some type of musical instrument, usually a harmonium or pump reed organ. But if there is someone who could play even a guitar or an accordion, they could have a musical group.

The first question is, "What do they sing?" In Florence I have written or arranged everything the choir has sung, except for hymns out of the hymnal, because there is no choral music available. Outside of masses, there is no choral music even for the Catholic churches. I hope to produce a little book within the next few years of simple arrangements of numbers for a church choir or ensemble.

Are you the only missionary in Europe whose primary task is music?

So far as I know, I am the only one anywhere in Europe of any board. There are musicians who are missionaries, but they are on the field primarily for other tasks. Stanley Crabb, for instance, is very good in music. He is doing radio work in Italy. He and I work closely together. But my assignment is entirely in the area of music in church development.



LEARNING WITH THEIR EARS

By Howard B. (Bud) Bickers, Jr.



Drum and gourd musical group plays in Malawi.

MUSIC, I believe, is the most accessible route of communicating the gospel that we know in Central Africa.

Many of the people are illiterate, and thus do not understand the printed page. They cannot understand a Bible given them because they cannot read. Even when I preach, they don't fully understand because it is hard for them to grasp my foreign accent.

But they do understand music. They have a rhythm, a beat, a certain sense of feel for music, and through music any truth can be communicated.

Sing a song to them once. They will sing it with you the second time, and sing it back to you the third time. In moments they have learned words and music.

They learn with their ears. They can hear the gospel, learn it, absorb it, and, through the medium of music, pass it on to anyone, regardless of their education or background.

Our family had been at Salima, on the shores of Lake Malawi, scarcely two weeks when two young men came to our home in January 1967 to invite us to visit an indigenous church along the lakeshore.

"You are the first white man who ever sat down to talk with me about the gospel of Jesus Christ," the pastor told me on that visit. "We have never had a missionary. We have our own church. We have learned as best we can from the Bible. To the best of our knowledge we preach and teach the truth of Christ."

This church already had music. The members had arrived at their own music, some taken from what they have heard from others, some written themselves. In their own peculiar rhythm these people have expressed in gospel music in Chichewa language their feelings about God, sin, salvation, the Lord Jesus, the Christian life. They sing about every phase of the Christian experience, about the Bible, about salvation.

At this church, individuals, couples, small groups—all are willing to stand at any time in front of the group and sing their testimonies. How joyous to hear them express their love for the Saviour in their own unique way!

As the group sang for us that day, during some of

the songs several women—perhaps 60 or 70 years old—began to warble. This was the custom among their ancestors, and although this warbling is not heard much in town churches, it is heard frequently in rural areas. When some of the individuals reach the boiling point, so to speak, become so elated in their religious feeling that they cannot contain their joy any longer, they begin to warble spontaneously.

Normally in an African setting it is difficult to get women to express themselves in public, because by cultural tradition they are shy. In fact, when a woman stands before a group, seldom will she even raise her eyes from the ground; it is difficult to persuade women to say anything before a group.

But they will sing to a group, expressing their feeling in music. Music has broken through one of the oldest cultural barriers of the African people and allowed the women a way to express their testimony in front of the men.

Music has done something else for the people. With their set patterns, centuries old, they often find it difficult to understand or accept Western methods of organization. But when it comes to singing, they readily accept organization.

In every little church as soon as there are as many as a half dozen who can sing at all, a church choir is formed. Music gives them opportunity to begin to think together and to learn to work together. It sets the stage for the next step in the development of churches. If they work together in music they can learn to work together in areas of witnessing, teaching, and preaching.

African children, like children everywhere, I suppose, love to sing. The children learn quickly through music, because they learn the tune and then the words. And when they learn the words they learn the story, because practically every song tells the gospel story.

Of the songs the people sang for us that day at the lakeshore village, not one was prepared by a missionary. They had no help. If they can do this on their own, how much more they might learn to do for the glory of the Lord if someone who knows about music would come and help them!

The author has been a missionary to Malawi since 1965. He is now stationed in Salima.



Beach on outskirts of Montevideo

URUGUAY: UNIQUE IN LATIN AMERICA

Wedge between two giant neighbors — Brazil and Argentina — Uruguay is the smallest country in South America. In many respects, it is unique among Latin American nations. In contrast to neighboring countries, it has no mountains higher than 2,000 feet. The major portion of the country, with its miles and miles of gently rolling pastureland and occasional rocky outcroppings, looks much like the Flint Hills of Kansas or Oklahoma.

Across this vast pastureland wander literally millions of head of cattle (a good portion of them purebred Hereford or Angus) and sheep. More than 90 percent of the land area is put to productive use for grazing and farming. Of this, 75 percent is used for pasturage of sheep and cattle, with sheep predominating. It is no accident that Uruguay's per capita consumption of beef, 290 pounds per year, is the highest in the world. Although meat prices have gone up, *asado* (beef broiled over an open fire) is still a mainstay of the Uruguayan diet.

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Unlike many South and Central American nations — where revolutions are taken as a nearly common occurrence — Uruguay has a strong democratic tradition. There is a careful separation of political powers, symbolized by the ornate Legislative Palace, constructed from the nation's abundant supplies of marble, and by the rather drab (in comparison) presidential offices.

Uruguayans were as upset as residents of the United States would be, in similar circumstances, when their civil liberties were temporarily suspended in August, 1970, in the wake of the kidnapping and murder of an American diplomat.

Uruguay is unique also in its ethnic makeup. There is practically no Indian population. The war-like Charrúas, who inhabited the country when the Spanish arrived in 1516 — and who killed the leader of the expedition, Juan Díaz de Solís, and most of his men — were driven out or killed by later colonizers. Most of the people today are of European (predominantly Spanish and Italian) descent.

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Only four years after the first Spanish landing, Captain Ferdinand Magellan and his Portuguese crew, on their globe-circling voyage, sailed up the Río de la Plata. According to tradition, the lookout of Magellan's ship saw the hill that is today called the *Cerro* and called out, "Monte vide eu" (I see a mountain), a phrase which gave the name for Uruguay's capital city, Montevideo.

The struggle between Spain and Portugal for possession of the land, and later between Argentina and Brazil, continued through the time of Uruguay's war of independence, led by José Gervasio Artigas.

A turgid period of internal struggle followed in the remainder of the nineteenth century. Eventually, there came an

accord between the two dominant political parties to stop fighting and to confine their clashes to verbal battles at campaign time.

The stage was set for the emergence of modern Uruguay under the leadership of José Batlle y Ordóñez, who twice served as president: 1903 to 1907 and 1911 to 1915. Between terms he traveled in Europe, where he observed many advances in social legislation which, on his return, he put into practice in Uruguay — well ahead of the rest of the continent.

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In the late 1940s and early '50s, Uruguay was the "Switzerland of the New World." With moderate climate, a string of beautiful beaches, and cheap, delicious beef, it was a paradise, some thought. The country had the soundest currency in South America, a stable population, a model social welfare system, and health and educational levels equal to those of the United States.

Today, however, Uruguayan wool and beef, the country's traditional exports and mainstay of the economy, no longer find the eager buyers they once had in the markets of the world. The welfare system, once the pride of the nation, is sinking further and further in debt; the government, caught with mounting expenditures and decreasing income, is struggling to make good the utopian plans set in motion years ago. The *peso*, steady at a value of



Posters announcing Baptist evangelistic rally and Communist study rally

50 cents (U.S.) in 1950, had slid to an official exchange of 250 to the dollar by 1970.

The economic state of the country has had its reverberations in the political and social aspects of this Oklahoma-size nation. In the early '60s, a group of young people, many of them either university students or with university training, began to carry out various terrorist acts, including bank robbery, kidnapping, and arson. Throughout the decade the police waged a continuing, but not totally effective, campaign to suppress the *Tupamaros*, a guerrilla group whom many suspect of being linked with Cuban and Chinese Communist-inspired activity in other Latin countries.

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Uruguay was the first South American country to separate church and state, but the Uruguayans have remained indifferent to religion. The major faith has always been Roman Catholicism, but few practice it. Atheism and agnosticism are socially acceptable. The influential newspaper, *El Día*, founded by Batlle himself, for years did not capitalize the word "God" in its news columns. Christmas Day is known as "Family Day", and Holy Week is designated "Tourist Week."

However, as the economy has declined, the people, realizing that the government is no substitute for God, have exhibited a new openness to the gospel. Several evangelical groups have missionary efforts in Uruguay.

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By 1970, there was some form of Baptist witness in all but two of the 19 departments of the country. Responses to offers made on radio and television programs produced in the Baptist Recording Center in Montevideo were drawing around 50 letters a month, with a notable rise during time of crisis. Cooperating in the Uruguay Baptist Convention were about 50 churches and missions, with a church membership of around 2,000.

In addition to a direct evangelistic ministry, churches and missionaries have found a variety of ways to awaken people to the good news of Jesus Christ. Many of the churches, especially in the Montevideo area, have kindergartens through which parents as well as children are reached. Many churches have strong youth organizations, but Marxist influence and resulting anti-American feeling in the nation's single university is strong enough to block any work on the campus itself.

A medical work, centered around monthly visits by a national pastor-doctor to Artigas, on the Brazilian border, has yielded encouraging results and has created goodwill for Baptists. In addition to this evangelistic and social outreach, Baptists of Uruguay have a four-year theological institute for training future national Baptist leaders. Night classes offer training to laymen.

Baptist work in Uruguay began in the time of Batlle. Mr. and Mrs. J. C. Quarles, Baptist missionaries to Argentina, came to Uruguay in 1911 and that same year organized the First Baptist Church of Montevideo. During the first four decades of work in this land, missionaries were scarce. There were times when only two couples were on the field. Until 1954 the missionaries in Uruguay, along with those in Argentina, were a part of the Mission of the Río de la Plata (River Plate Mission). As Dr. Frank K. Means, the Foreign Mission Board's area secretary for South America, says, "Southern Baptists have always had too small a staff in Uruguay."

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In an important respect, Uruguay is today where other nations, including the



Parade opening evangelistic campaign in Canelones department

United States, have not yet arrived. It is one of the most urbanized nations on earth, with more than 80 percent of the people living in metropolitan areas. The "urban sprawl" becoming increasingly familiar in the United States is already present in Uruguay. About three fourths of the population of the country lives within 60 miles of Montevideo.

The capital city itself, with more than a million people, has only 11 Baptist churches. (A similar-sized city in the United States has more than 100.) The department of Canelones, which surrounds Montevideo on three sides, has Baptist work in only two cities of that populous area. In at least six cities in the department, only the lack of personnel to open the work hinders the starting of new churches and missions.

In another area, a missionary reported that, through transmissions from a nearby town, enough radio contacts had been made to start work, but the only way he could do so would be to ask someone working elsewhere to transfer and close down his post.

As Uruguay struggles with its political and economic difficulties, more and more of its people will be shaken out of complacency and indifference. As they realize the emptiness of their existence, they will seek something to fill the vacuum. It may be communism. It could be a vital faith, based in a personal relationship with Jesus Christ. Which will it be? The response of Baptists to this deepeningly critical situation could play a decisive role in the answer.

—by Wally Poor

Reprints of the above material are available upon request from Department of Missionary Education and Promotion, Foreign Mission Board, SBC, Box 6597, Richmond, Va. 23230. This leaflet replaces the Board's former pamphlet on Uruguay.



View of Lake Zürich from Baptist Center

BAPTIST CENTER...

IN THE CENTER OF EUROPE

Nestled in the heart of the continent of Europe, a little country was born in the year 1291. It was called *Die Schweiz* (Switzerland) because one of its three original cantons was *Schwyz*.

Four language groups — German, French, Italian, Romansh — are found in this nation, barely half the size of South Carolina. Here, too, people of different races and religions live together in harmony and respect one another's historic traditions. With the exception of a few minority "free-church" groups such as Baptists (about 2,000 members) and Methodists, the population of about six million is almost equally divided between the Reformed Church and the Roman Catholic Church.

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In the small Swiss village of Rüschlikon, rapidly becoming a suburb of the city of Zürich, European Baptists have their own little United Nations: the Baptist Theological Seminary. Each year, approximately 50 students come from 15 to 20 nations to study here. These students represent a continental Baptist membership of around 915,000 (including the Soviet Union but not Great Britain).

When, in 1948, the Southern Baptist Foreign Mission Board was looking for a place to establish an international seminary, its leaders turned to Switzerland. There they found a seven-acre tract on a hill overlooking beautiful Lake Zürich, with its backdrop of majestic snowcapped mountains. Not only was the land itself a lovely formal garden, but the large house on it seemed to fit the needs of a school's administration building. So, in 1949, the Baptist Theological Seminary of Rüschlikon-Zürich was founded. The Foreign Mission Board of the Southern Baptist Convention continues to support the seminary in close cooperation with national Baptist unions of European countries.

As an international institution of high academic standards, the Rüschlikon seminary supplements the work done in the national Baptist seminaries or theological schools on the continent. Theological training at Rüschlikon normally involves a four-year course which leads to the Bachelor of Divinity degree. Completion of preuniversity work is prerequisite for this course of study. Graduate students may work toward the Master of Theology degree. However, students not seeking a

degree are admitted for shorter periods of study without such previous training. The language of instruction is English.

The beginning of the seminary in Switzerland was greeted with much skepticism among European Baptists, but the situation today is completely different. Perhaps the best proof of the success of the Rüschlikon seminary is the cooperation it has helped to bring about among the various Baptist groups on the continent. Before World War II there was little contact between them; now the European Baptist Federation is vigorous and active. A significant contribution has been made to European Baptist unity by the seminary's theological training and the emphasis in the Baptist Center on the summer conference program, the recording studio, and the European Baptist Press Service.

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The seminary campus is an ideal place for summer assemblies and for gatherings of European Baptists. International conferences are held here for a wide variety of groups: pastors, secretaries of Baptist unions, leaders in evangelism, students, leaders in Bible study and membership training, as well as those interested in

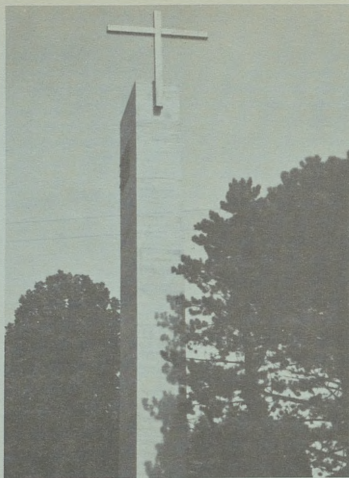
radio work. Also, writers, editors, and publishers in the Baptist world come together here. A four-week summer school is held, designed particularly for pastors and students who cannot attend the regular sessions of the seminary.

Throughout the years, additional buildings have been added to the spacious campus. One of them, a library wing with a large reading room and modern fireproof stacks, contains some 20,000 classified volumes in several languages. Possibly the best English theological library on the continent, it has become a center for research. The chapel, with its beautiful bell tower, serves as a place of worship for the seminary family and the Rüschiikon Baptist Church. Its simultaneous translation system equips it effectively for international conferences.

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Independent of the seminary, but housed there under auspices of the European Baptist Federation and the Foreign Mission Board, SBC, is the recording studio. The basement of the original house, which continues to be the administration and classroom building, was made into a studio. It is under the direction of a highly trained radio technician. Recording equipment was brought from America, Denmark, England, Germany, Holland, and Italy to do the best possible job.

The purpose of the studio is threefold: to produce programs for broadcasting in Europe; to train European Baptists in making programs which can be broadcast in their own countries when they have opportunity to use national networks; and



Bell tower — seminary campus

to train pastors, church leaders, and students in the various techniques of program production. The work of the recording studio is in conjunction with the seminary's courses of study.

The studio's first program, made in December, 1963, was in an east-European language. Not three weeks passed before letters began reporting that the broadcast had been well received. A mother wrote that her 14-year-old daughter had been converted after hearing this first series of programs.

Though owned and operated by the Foreign Mission Board, SBC, the studio has the approval and guidance of the European Baptist Federation. It prepares or assists in preparing programs in six

languages: Spanish, French, Italian, and three languages of eastern Europe. The broadcasts are transmitted from three continents. The Foreign Mission Board's radio and television representative for Europe and the Middle East has headquarters in Rüschiikon.

The studio is also an origination point for material from Europe to be broadcast in the United States through Southern Baptists' Radio and Television Commission.

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The Baptist Press Service began operating in the summer of 1961 as an agency of the European Baptist Federation. Most of the financial support so far has come from Baptists in the United States.

The press service furnishes news and feature stories to Baptist papers and to the secular press in Europe. Editors in other parts of the world also welcome the releases. Someone in each country of western Europe and persons in several countries of eastern Europe serve as reporters for the press service. They have the responsibility of sending in news and occasional feature articles on Baptist developments in their countries. Important meetings, elections, decisions, and other activities are covered.

The challenge facing the Baptist Center is identical with that facing European Baptists. Effective preaching of the gospel is needed as never before to reach the increasingly secularized masses of Europe's people. Strong, growing, united churches, actively witnessing and serving, are essential in increasingly urbanized and overpopulated cultures. The center is providing a means of cooperation among these churches for a united witness and for mission activity on the European continent and abroad. A good beginning has been made, but continued growth is necessary.

Instruction, information, inspiration, and encouragement for European Baptists continues to be the task of the Baptist Center. Its outreach, from the center of Europe, is truly international.

—by Mrs. John D. W. Watts

Rüschiikon seminary graduate in pulpit of Swiss Baptist church



Reprints of the above material are available free upon request from Department of Missionary Education and Promotion, Foreign Mission Board, SBC, Box 6597, Richmond, Va. 23230. This is a revision and updating of the Board's current pamphlet on the Baptist center in Switzerland.

MAN OF SONGS

By Jeannine Willmon



William Jundi talks with Missionary J. Conrad Willmon.

WILLIAM Jundi considers life an adventure—an adventure with God. And rightly so, for at age 43 he has retired from one profession and is preparing for another.

He taught social studies and the Christian religion in government schools in Egypt for more than 20 years. Now he is enrolled in the Arab Baptist Theological Seminary, Beirut, Lebanon, preparing more fully for the gospel ministry.

The gradual discovery of his gift of hymn writing has further emphasized his feeling of being set apart for the Lord's service.

At the time Jundi composed his first hymn, "A Faithful Shepherd Is My Lord," he did not know how to read or write musical notes. This was a few years prior to his enrollment at the seminary.

There were those who stirred his gift by encouraging him. A friend taught him a few basic lessons in music theory. Friends and fellow Christians readily received his tunes and words. Egyptian Christians, in turn, brought the tunes to Lebanon and Jordan.

In 1969 eight of Jundi's present total of 25 hymns were published in *Songs of Faith*, the Baptist hymnal.

While in Egypt, Jundi heard from fellow Christians that it would be possible to support a family by work scholarship and at the same time prepare himself for the gospel ministry at Arab Baptist Theological Seminary. He feels that the Lord has gone before him, making the way plain for him to study. His wife,

Linda, and their four children, Nancy, Rosanna, Rafiq, and Raaji, accompanied him to Beirut.

Missionary J. Conrad Willmon, professor of music at the seminary, has never seen a more eager music student. After the first week of classes, Jundi expressed desire to study music theory at an accelerated speed. Plans were made to meet his personal needs.

Jundi's exuberant spirit and gift of song have benefited many areas of Baptist work. Not only is he chief Eastern contributor to the Baptist hymnal and a prolific source of music for the churches, but his voice and songs are also heard all over the Middle East on many of the weekly radio programs broadcast from Monte Carlo.

"I consider music extremely important along with the ministry of the Word," he said in relating his musical talents and his call to preach. "I feel that the two are of equal significance in terms of my ministry and I feel the necessity of combining the two."

Jundi's father was an evangelist with the American Presbyterian Mission in Egypt, and William was reared and converted as a Presbyterian. In the last few years the Baptist church in Fayoum, Egypt, has become a source of strength for him and has been a place where his fellowship with God has deepened.

In an unusual manner, Jundi composed the tune to "In the Way of Golgotha" before writing the words. After a time of fellowship and pray-

er he sat down at the piano and began to play a new tune.

"I considered it a complete tune," he said. "It had a meaning all its own. I felt as if it had a purpose, even though there were yet no words to accompany it. I played it over and over.

"Then I said to my wife, 'This tune expresses about a person who moves on and on, even though he knows he is moving toward the cross of Golgotha.'"

About two days later, in the same place of prayer, he wrote the words—words that suited the tune perfectly, words that he felt God had given him.

First verse

Lord, give me the light of thy face
That I may be enlightened in darkness.
Fill my life with thy love
And compass me with thy peace.

Chorus

I go in the way to Golgotha
With determination to the cross.
Lead me to thee, Almighty One,
And draw me, O beloved Lord.

Usually he composes words first. On one occasion he was sick in bed when he was awakened in the middle of the night by severe pain and fever. The words "In need, in need my heart is yours, Jesus," came to his mind and comforted him.

Suddenly, in spite of the pain, he began to sing the words with a new tune. Then he slept. When he awoke in the morning he completed the hymn expressing his need of Jesus.

Many Baptists and other Christians are singing a new song these days that comes from the heart and pen of William Jundi.



MUSIC IN WORLD EVANGELISM

By Thomas W. Hunt



Choir sings at church in Tokyo, Japan, before Pastor Matsumura preaches.

THE DISCUSSION on mission methods among the appointees at missionary orientation had gone on about 45 minutes when one spoke up.

"What we are really looking for is a 'handle,'" he said, "something we can grasp tangibly that will capture attention without frustrating our purposes."

The new missionaries were attempting to articulate the relevant contemporary factors bearing on the last command given by Jesus to his followers: "You shall be my witnesses . . . unto the uttermost parts of the earth."

World evangelism is now feasible in a manner previously inconceivable. The command is old. The activity is old.

The **methods** demand rethinking and reevaluation in every age and cultural context.

Certain aspects of communication theory (and in a broader sense, information theory) are actually twentieth-century formulations of theories enunciated and acted upon by Paul ("I am become all things to all men") and, to some extent, utilized in every age since.

The dimension of evangelism as communication is not new, but recognition of the communicative

process as such places new "handles," including music, in the hands of would-be evangelists.

The communicative elements peculiar to evangelism are: capturing attention; statement of the message ("encoding the content"); reception of the message ("decoding"); assimilation and comprehension of it; and decision ("feedback" may be roughly analogous to this stage of the process, but also may be conceived as the involvement of the new convert in the life of the church).

The evangelist has biblical assurance of a supernatural "plus" in each of the communicative elements (John 16:7-11; John 12:32; Isaiah 55:11), and, indeed, of an additional element peculiar to the conversion process—conviction.*

In utilizing music for evangelistic outreach, where should the primary focus be?

Well-meaning musicians have often misdirected the effort by concentrating on the supposed "worth"

of the music. This focuses on the medium rather than the message, on the means rather than the end. The problem is not primarily musical value, but communicative value.

Communication must be approached from the standpoint of culture. Even such labels as "validity as church music" and "honesty of the performer," useful as they are in other contexts, are irrelevant if the music is meaningless to the recipient.

In fairness, many musicians who focus only on the "worth" of music fail to see that all communicative thrust in church music is not vertical. Even worship is not something we perform for God's amusement, but a two-way dialogue in which the divine love bends itself in perfect humility to communion with us. If the dialogue is to have meaning, its intelligibility for us is more important than its "worth" before God. The limitations of humanly perceived musical worth can scarcely have significant meaning when applied to divine intelligence.

This is not to say that differences in musical value do not exist. It is also true that a given culture tends to gravitate "upward" with education, and, of course, music which receives greater social or intellectual

* The communicative process is here conceived chronologically rather than technically. In technical studies the capturing of attention and assimilation might be considered under the proper structuring of the "code" or content. The present arrangement is practical and serviceable for Christians serious about evangelism and does not require technical knowledge of communication theory. For an excellent treatment of the receiving process, see Eugene A. Nida, *Religion across Cultures* (New York, Harper and Row, 1968), pp. 74-77.



Children in Sunday School gather to sing in Taipei, Taiwan.

The chapel is mainly reaching a group with little formal education and no cultural exposure. They do respond to music. . . . In the examining committee before vote to baptize new members, many stated that they were first attracted to the chapel by the singing.

Daniel R. Cobb
missionary to Thailand

approval then assumes greater communicative value. The purpose here is to focus attention on the central issue, which is communication.

If the communicative thrust is both horizontal and vertical, then meaningfulness to the human recipient or participant must be the basis for selection of the music. Validity is, therefore, measured in terms other than "good" or "bad" music.

Since the initiator (the musical evangelist) is standing in the divine stead, he must assume the divine humility. To focus on mere excellence may not only miss the point (witnessing, or communication), but may place the musician in the dangerous position of preening himself on personal worth and thereby committing the sin of pride.

"Worthy" becomes important only as we perform as well as possible that which has meaning for us or for our listeners. Evangelism through music results when a committed Christian musician places his talents at the disposition of Christ's command for purposeful proclamation.

Musical Evangelism: Types

Two general types of musical evangelism may be employed, depending on the circumstances.

In **direct evangelism**, a specific appeal is made for immediate decision. This demands a program with a "hard sell" and necessarily requires that the communicative process be telescoped. Crisis conditions may render possible, and even dictate the desirability of, this type of approach.

Preceding the attempted Communist coup in Indonesia in 1965 a performance was given under potentially threatening circumstances in the city of Kediri by the Baptist Theological Seminary of Indonesia choir, directed by Missionary William R. (Bill) O'Brien. There were 150 decisions, 56 of them first-time professions of faith in Christ. The willingness of the choir to sing in obvious danger and the commitment of the performers lent an urgency and a cogency to their witness that bore immediate fruit.

A second type may be called **inducement evangelism**. This is the initial framing of the gospel in a form or channel deliberately designed for its immediate appeal to the non-Christian on bases established within his own cultural or social orientation. Thus he may be invited to an event on the basis of the frame (a concert, for example), rather than the message (although

the message should also be stated).

The purpose is to gain the ear of the prospect or of the public in general, and to inform. This belongs to the first stage of the communicative process and may be part of a more protracted strategy that will generally be more productive than direct approaches.

The tremendous value of inducement evangelism is only beginning to be explored. As more is learned of communication theory, inducement evangelism will assume increasing importance as a means of arresting interest in indifferent or antagonistic environments. Although it belongs to the early stages of strategy, considerable evidence indicates that inducement evangelism conveys considerable content (or message).

The widely known performance of **Messiah** in Cali, Colombia, in 1964 under the direction of Missionary Donald L. Orr stands as a landmark in penetrating the public mind there. Numerous missionaries have attributed much of the subsequent evangelistic success to the breakthrough accomplished with that performance.

Philippine Baptists have traced the reaching of many social and civic leaders in the New Life campaign of

We found, especially among new Christians, that singing is the first expression of their new-found joy in Christ following their public commitment.

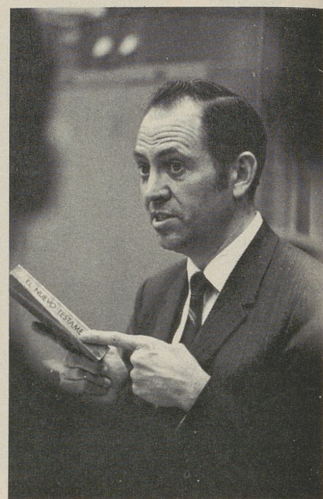
Mrs. Donald M. Simms
missionary to Guatemala

Thomas W. Hunt, author of three articles in this issue (pages 2, 24, 37), teaches a unique course among theological seminaries. At Southwestern Baptist Theological Seminary, Fort Worth, Texas, where he is associate professor of piano and organ, in 1965 he began a Music in Missions course. It is designed to teach prospective missionaries, missionaries home on furlough, and other interested students the effective use of music in indigenous settings.

According to Southwestern Seminary, no other school of any denomination offers such a course.

Hunt, who planned the course, made an extensive survey of missionaries on the field and incorporated the suggestions into the course. To emphasize the differences in music in various parts of the world, Hunt has collected recordings of music from many countries.

A native of Arkansas, Hunt is a graduate of Ouachita Baptist College (now Univ.) (B.M.) and North Texas State University (M.M., Ph.D.). He has also studied at Juilliard School of Music and Memphis College of Music, Memphis State University.



1968 to the effectiveness of Annette Meriweather's concerts throughout the islands prior to the campaign.

Music in inducement evangelism is especially useful because, although music is a seemingly neutral agent (as opposed to preaching, which may appear as an agent hostile to the values or norms of some cultures), it functions psychologically as a transcultural agent. (Avoiding the complex problem of indigenous music in this discussion is not to minimize its value. It presents a different aggregate of values and opportunities and requires highly specialized techniques.)

Moreover, in spite of an apparent neutrality, music in the popular mind of many peoples is closely identified with Christianity as one of Christianity's most distinctive and attractive features.

"Music has a great appeal to the non-Christian and is a definite drawing card in any kind of evangelistic effort," wrote Miss Fern Harrington, missionary to Taiwan. "In fact, they [Chinese] identify music with Christianity."

Music bridges culture instead of menacing it. In terms of communication theory, the use of music in inducement evangelism is the proper linkage of "message" and "para-

message," that is, of content with the effective presentation of content.**

Musical Evangelism: Methods

Methods of musical evangelism may roughly be classified in two categories: **ambulatory**, or circulating programs, and **feature**, or stationary programs.

In "ambulatory evangelism" the performer goes to his prospects. Missionary J. Antonio (Tony) Anaya has led services with highly successful response on the beaches of Tenerife, Spain, in which he and the young people of his church use singing with guitar accompaniment. In two services the youth were able to distribute more than 1,500 New Testament portions and tracts without incident.

The primary advantage of ambulatory evangelism is that it catches many who would not go to a concert hall or a church. Its disadvantage is that it is dependent on chance for its prospects.

"Feature" musical evangelism is so designated because it depends on the attraction of a more formal

presentation, as in a concert hall or a church. Here the prospects come to the performer.

A prominent Spanish minister said recently that evangelistic campaigns in the highly industrialized sections of Spain were increasingly difficult because many people there maintain two jobs and are reluctant to respond to an invitation to an evening preaching service. On the other hand, he said that special features always attract overflow crowds. The Teatro Romeo in downtown Barcelona was filled to capacity for a performance of the Wheaton College Men's Choir on June 8, 1970.

The principal advantage of "feature" evangelism is that the audience brings to the program a certain readiness. Their very presence indicates readiness. Its disadvantages are that it is more expensive and requires considerable logistical preparation.

Nevertheless, many evangelical believers around the world owe their spiritual life to the expense and trouble entailed by a mission program on the advance, supported by Christians seeking new ways to communicate him, who, by his own promise, will draw all men to him, if he is lifted up.

** See the discussion of methods of communication in Nida, *Religion across Cultures*, pp. 68-70. Nida also describes an interesting use of ranchero-bands in Mexico on page 63 of the same work. One of the most valuable studies of communication of the Christian faith is Nida's *Message and Mission* (New York, Harper & Brothers, 1960).

'Send Us 50 More Like Her'

By David P. Daniell



Miss Brantley and seminary piano student.

A 22-YEAR-OLD Texas girl who who once dreamed of being a professor of music on the mission field has realized her dream, for a time at least, at the Baptist Theological Seminary, Torreón, Mexico.

She is Peggy Brantley, a missionary journeyman whose enthusiasm and love for the young people she teaches prompted missionaries in Mexico to ask the Foreign Mission Board for "50 more just like her."

Besides teaching piano, two guitar classes, principles of singing, conducting, music appreciation, and directing the seminary choir, Peggy is somewhat of a Broadway producer.

Seeing that the missionary children in Torreón "were a little bored" last July, she hastily organized a stage production called "My Fair Lady Goes South of the Border," an adaptation of a famous Broadway musical. The Brantley play told of a pretty female singing star who goes to Mexico for a two-week crash course on how to speak, act, and look like a Mexican senorita in preparation for a part in a Broadway show.

The "singing star" was Karen, 15-year-old daughter of Mr. and Mrs. J. T. Owens. Her father, who is now on furlough in the U.S., is professor of music at the Torreón seminary.

Twelve MKs, ranging in age from six to seventeen, took part in the drama, which was presented at

Mission meeting just two weeks after rehearsals began.

Someone asked Peggy how she motivated the young people to attempt such an ambitious production in such a short time. "I love them," she replied.

It was evident after the show and the last bravos that they love her, too. The MKs drowned Peggy in tears of joy and hugs of appreciation after the audience had roared its approval.

But guiding the MKs to be creative and constructive in their spare time is by no means all of her job. During Peggy's second and final year as a missionary journeyman, in the absence of Owens the responsibility of the seminary's music program has fallen on Peggy.

But for this she is well prepared. She was pianist and member of the music commission of First Baptist Church, Garland, Texas, attended high school in Garland, and received the bachelor of music education degree from North Texas State University, Denton.

She had planned to continue her education at the seminary, but the pull of the mission field was greater. Learning of the Missionary Journeyman Program through a friend who was serving in Africa, Peggy decided to postpone her seminary education two years.

She had studied about the Baptist seminary in Torreón in Girls'

Auxiliary, so when the time came to choose her field of service, it seemed clearly God's will that she go there. The seminary had requested a journeyman to be an assistant to the music professor the first year, then to take over teaching responsibilities during his furlough.

"I think music will be one of the most influential means of evangelism in Mexico because the people will listen to music sometimes when they won't listen to a preacher," declared Peggy.

"The churches are small and have no programs for educating their people about music," she observed. So Peggy sees a need for "singing schools" of one or two weeks. She taught in a week-long music institute at First Baptist Church in Guadalajara on the "Art of Singing."

Among the highlights of her journeyman tour thus far she counts the seminary choir tours. In 1969 the choir sang at the annual meeting of the Baptist General Convention of Texas, in San Antonio. In 1970 the 55-member choir sang at the Mexican Baptist Convention meeting in Guadalajara and at a number of localities along the way.

So the dream of a GA girl many years ago is coming true. And missionaries in Mexico are wondering how they will do without Peggy Brantley after her term of service ends in June.



SOMETHING TO SAY

By William R. O'Brien



Indonesian gives Mary Magdalene dance on Hong Kong TV.

EVERY culture has something to say to the world. The gospel of Jesus Christ has something to say to every culture. When one has heard and received that supra-cultural Light that lights every man, his praise and witness is offered back through the medium he best knows—his own culture. It's like running back up the beam to the light.

I have long been convinced that Indonesian culture has something to say to the world and that Indonesian Christians through that culture could have a strong witness to others. After several years of experiencing this truth in Indonesia, the dream of sharing the Indonesian witness became a reality.

In our brief testimonies at missionary appointment service in 1962, my wife and I stated that we were going to Indonesia with no preconceived ideas about a program of work or what missionary musicians were supposed to do. I felt strongly the need to "listen" to this culture and out of that context to let a program begin to take shape.

For several years in Indonesia we used the medium of the concert stage and television, both personally and with the choir of the Baptist Theological Seminary of Indonesia. While this effort was valid and effective, it was still like painting only in two dimensions.

In 1967 we began experimenting with Indonesian folk dance forms, using biblical stories set to classical

movements of Javanese/Balinese ballet. We began to see a new kind of response on the part of viewers. The sounds of the gamelan (percussive orchestra) and the costume and movement used to tell the story evoked a kind of bubbling reaction from viewers far beyond passive listening. The third dimension was taking shape.

By late 1968 there were Baptists serving in churches all over Java and in every Baptist institution who had experienced training, travel, and concerts throughout the island while singing in the seminary choir. The possibility of gathering talent capable of sharing a witness with fellow Asians was emerging at the same time the opportunity for that witness was emerging.

When the official invitation came to participate in evangelistic crusades across Asia, climaxing at the Baptist World Congress, the Indonesian Baptist Cooperative Working Body chose 16 Indonesians to form the Kabaria 70 Choir. (Kabaria, pronounced Ka-ba-ree-a, was the Indonesian abbreviation for the crusade and an acronym meaning "good news.")

Every phase of Baptist life was represented in the group: local pastors, a seminary teacher, the seminary business manager, a nurse from the Baptist hospital, the editor of women's and children's literature at the Baptist publishing house, a student worker, and five seminary students. The group began rehearsing in February 1970, meeting in

Semarang once a month for three days of rehearsal.

Each of the 16 choir members had been chosen for his witness as well as multiple talents in order to achieve maximum effectiveness with minimum personnel. The Baptist Handbell Choir was included, an angklung (bamboo instrument) choir was trained, a Christian dance interpretation was prepared, and the entire group sang in the choir.

Excitement was at fortissimo when the choir presented their first concert before 1,000 people in a school auditorium in Georgetown-Penang, Malaysia. The next day in Kuala Lumpur, Malaysia, the group recorded for more than three hours at Television Malaysia—a rare opportunity for a Christian group to appear on Malay TV. That night they gave a concert in the town hall.

In Bangkok, Thailand, local TV news cameras covered the concert in a Thai-language Baptist church.

Response in Dacca, East Pakistan, was overwhelming. Missionary W. Trueman Moore had coordinated an effort with all Christian groups to have a positive witness to the Pakistani community. With great faith, the grand ballroom of the new Dacca Intercontinental Hotel was rented. Faith was vindicated when public response demanded two concerts instead of one.

Five newspapers covered the 8:00 P.M. concert and subsequently reported it with both pictures and story. The presence of Indonesian Christians with cheerful counte-

The author, appointed a missionary to Indonesia in 1962, is now stationed in Semarang.



Kabaria 70 Choir sings during television appearance in Hong Kong.

nances was a vital witness to the Pakistani people.

Churches in Hong Kong hosted the choir in conjunction with their own crusades and closing rally. The choir videotaped for three hours for replay on Rediffusion's popular night show, "All-star Revue." Similar experiences occurred in churches in Taiwan. The choir also recorded for radio and television there.

During six days in Korea the choir performed in six cities between Seoul and Pusan, in four high schools, for six city-wide crusades, and 14 minutes live on the nationwide television morning talk show. Total attendance in audiences numbered about 25,000, not counting TV—maximum exposure!

In Tokyo the choir on Sunday sang a program for the Grant Heights Military Base Chapel before William R. Tolbert, vice-president of Liberia and Baptist World Alliance president, preached. The Far East Armed Forces Network broadcast the service.

Climax of the three-and-a-half-week tour came at the Baptist congress. The choir sang ten minutes for the woman's meeting and took thirty minutes of a general session of the congress to sing and portray the moving experience of Mary Magdalene's repentance in Javanese choreographic form.

Twenty-one concerts before 50,000 Asians and four national television appearances later, the small group of ordinary people making up the choir completed a very unordinary

task. Individual members profited greatly in terms of expanded horizons, enriched understanding of the world, of Baptist work, and of the role of Christians in Asia.

Each choir member felt a personal responsibility beyond that of singing or performing. Almost all of them, in varying degrees of ability to use English, witnessed personally to others concerning Jesus Christ. I overheard members witnessing to bellhops, doormen, waiters, fellow passengers on airplanes, and others.

This tour provided opportunity to crystallize a growing conviction that Indonesian Baptists have something to say to the Asian world in particular and to everyone in general.

I firmly believe that Asians will listen to fellow Asians on almost any topic, religion included.

It is to the Westerner's credit that he feels an urgency to share the good news of Jesus. It is to his credit that he is doing so.

It will ultimately be to his discredit if he only bears that message unilaterally.

In the developing nations are many voices needing to be heard. Through multilateral sharing of funds, similar groups could help bear the gospel message to their brothers. The choir project was successful, and the results convincing enough that we will do well to take the initiative in researching how similar efforts can speed up the "gospelizing" of the nations. ☺☺

The Kabaria singers' music is superb, but even more important is the fact that they radiate their joy in Christianity. In our conversations I found them anxious to tell how they found Christ.

It was obvious that a people of one culture can best communicate with others of that culture. I was told of the fine reception the choir received wherever they went in the Orient. I saw an example in their concert at a Tokyo hotel following the Baptist World Congress night session. People of all cultures gathered at one end of the lobby for the concert. But it appeared to me that the Orientals had a pride which came from seeing a kindred people perform.

John J. Hurt, Editor
Texas Baptist Standard

I recall the Saturday I attended a refreshing evangelistic service at Grace Baptist Church, Taipei. The evangelist was a black man, Dr. Gardner Taylor. His years of experience and deep spirituality gave power to his preaching.

But the main reason the service was moving for me was because of the special music. Taking part was the Indonesian Kabaria Choir. Besides singing songs with an Indonesian flavor, they also performed several numbers with handbells and the angklung, a bamboo percussion instrument. The music from these instruments floated delicately on the air and has lingered in my mind.

The church was filled to capacity, but there was complete silence during the service. Everyone was engrossed in the interesting message and the most unusual music.

Wang Yun Liang
Taipei, Taiwan



Gamelan orchestra performs in Indonesia. Author is in center.

Gamelan Music for Javanese

By Elinor Pennell

THAT'S my kind of music!" is a comment often heard as Javanese people listen to the Varia Baptis Gamelan Orchestra.

Then someone may ask, "But what kind of songs are they playing?"

"That is Christian gamelan music," it is explained.

"I have never heard that before. But I like it!"

Most likely he never had heard such music before, for it is a new use of the gamelan music form.

Gamelan, a familiar type of orchestra in Indonesia, varies in each area as to the style of playing and instruments used. The Javanese gamelan, or *karawitan*, is dear to Javanese hearts along with shadow plays and dance-drama. These are familiar forms of entertainment in Javanese culture, but they are also used for teaching and for expressing deeper meanings of life.

For a long time some of us have felt that Christian churches should use local music and art forms as one expression of Christian teaching and worship. Experimentation in this field with the Javanese dance-drama was so successful that many people expressed a wish for the Javanese gamelan orchestra also to be used.

Pastor Soetikno of Penumping Baptist Church in Surakarta (Solo) began experimenting with the gamelan orchestra for church music in 1970. The result gained overnight popularity, and the group was pushed into performance even before they had practiced enough to work out all the problems.

The pastor recorded the first attempts while the group was using a borrowed set of instruments, inadequately tuned. He took the tape-recording to several people for advice and criticism. At a local radio station someone copied the

tape and used part of it the following day on "Listener's Choice." Immediately requests began coming in for "Onward Christian Soldiers" played by gamelan.

Pastor Soetikno, Wayne (my husband), and I explored ways for making this type of music more usable for Christian hymns. Finally a new instrument was created. Somewhat like a xylophone, the *Ratna Saron*, as the new instrument was named, has a chromatic scale arrangement of notes but is played in the manner of the regular *saron* of the Javanese (*pelog*) gamelan.

As the new instrument is played together with the basic gamelan instruments, the orchestra sounds like Javanese gamelan but can play in more than one key. Extra notes have been made for some of the instruments to change their normal diatonic scale for playing songs in B-flat and F as well as in C.

When Javanese hear a presentation by Varia Baptis they almost invariably like it and identify with the music. Many people will sit for hours listening to gamelan. Many who would not usually consider attending a worship service have come to hear this orchestra play in the church building.

There have been opportunities to play in places where no other Christian witness normally would be allowed. Always permission is secured to play Christian songs along with others requested. What joy it was to hear "What a Friend We Have in Jesus" sung to the accompaniment of gamelan in a pavillion of the outer court of the Sultan's Palace in Surakarta.

Pastor Soetikno was reared in a home where many forms of Javanese music and dance were taught and cherished, and he learned something about all of them. After he became a Christian he began to wonder about his participation in these activities; some people told him that participation was sinful.

When he felt the call to preach and entered the seminary, he decided to "put away" his love of Javanese gamelan and dance. Still he enjoyed hearing and watching them.

After a struggle within himself, Pastor Soetikno decided that the use of the gamelan was not a sin but should be used also to praise God. As he began to work with the experiment and to train Varia Baptis, he understood the feeling of people for the music. Now he feels that God allowed him to receive the early training so that he might be of service to the Lord.

I have been surprised to find myself playing in the gamelan. While I helped explore possibilities for the gamelan, my assumption was that the Javanese would play in it. But when a player became ill I was asked to join the group and did so hesitantly.

For a time it was difficult not to play the wrong notes and confuse the entire group. Notes are played with a mallet in the right hand; the left hand grasps each note to stop its sound. Sitting on the floor for long periods in the traditional Javanese fashion was also hard to learn. Now familiar with the pattern of play, I find it enjoyable, and it seems to mean much to my Javanese friends.

Plans are for the gamelan orchestra to be used at every opportunity to give a Christian witness. A suggestion for using it in village evangelism has been made but not yet employed. A music program designed as a "sermon in song" with the preacher tying the songs together with "comments" (sermon) is possible in places where evangelistic services might be unacceptable. A similar program has already been presented several times in concert, in churches, on radio, and on television.

Surely gamelan music can help make a path for Christ to enter the hearts of the Javanese people.

The author, Mrs. Wayne A. Pennell, was appointed a missionary in 1951. She and her husband are stationed in Surakarta, Indonesia.



Director Bill Pearson and youth choir in Mexico.

FORMULA FOR A TOUR

By David P. Daniell

Music has given us many opportunities to present the gospel that would otherwise not have been obtained.

Alan W. Compton, radio-TV field representative for Latin America

TAKE 65 talented Christian teenagers, a choir director whose cool, unruffled manner appeals to the young people, a balanced repertoire, and a missionary spirit, and you have the formula for an effective choir mission tour.

Such a group is the youth choir of Travis Avenue Baptist Church, Fort Worth, Texas, directed by Bill Pearson. In August 1970 the choir sang in Mexico at Monterrey, Mexico City, and Guadalajara on the choir's third trip south of the border; they had visited Mexico in 1965 and 1967.

The main thing learned from the first tour, said Pearson, was that a strictly religious repertoire closed doors that otherwise would have opened to an international choir tour.

Now the concerts open with something such as "Raindrops Keep Fallin' on My Head," music in English just as popular in Mexico as in the United States. The concerts include two sections of popular music, divided by classics and concluded by sacred music.

Nearly all the religious music, which carried the message the young people were so anxious to tell, was sung in Spanish. One Baptist pastor

observed that their phonetics were so good, one could hardly tell they were North Americans.

Results in 1970 were impressive. The city of Monterrey invited the choir to sing in a popular public park. They sang on television, too.

The Federal District (Mexico City) invited the young people to sing during the Sunday morning concert of entertainers at Alameda Central (Central Park, downtown) before an audience of 5,000, at the Museum of the City of Mexico, and at two civic centers. Part of the choir appeared on Mexico City TV.

Toward the close of each concert the choir sang "Pass It On," from the popular religious musical **Tell It Like It Is**. As part of the choir on stage sang, "Pass it on, pass it on," the others stepped down into the audience to shake hands and to say in Spanish, "Jesus Christ loves you," and, "May God bless you."

Audiences were always impressed by this personal approach to international diplomacy and good will.

After each concert the young people gave away Scripture portions and New Testaments they had bought personally. Many of the young people could speak at least broken Spanish. Others had learned key sentences in Spanish especially for this period of personal witness.

One girl had learned to ask, "Do

you know Jesus Christ as your personal Saviour?" When a Mexican teen-age boy answered, "No," and she did not know how to continue the conversation, she decided then and there to take Spanish in school the next semester.

After a concert at a civic center in an humble section of Mexico City, the youth insisted to their adult sponsors that they hold a testimony and prayer meeting immediately upon returning to their hotel to share experiences and to praise God. They even forfeited their free day for sightseeing in order to sing an unscheduled concert.

"We hope that our musical presentation will serve to unite our two countries," Moisés Alemán, a member of Travis Avenue Church who served as master of ceremonies, told audiences. "Realizing the importance of music in bringing our peoples together spiritually, we have come to contribute toward this type of union between our two nations."

He explained that the choir members attend various high schools in Fort Worth and are chosen for the tour on basis of their faithfulness to their local church, for discipline, and for musical capacity.

The formula was there: talented Christian teen-agers, choir director, balanced repertoire, but, above all, a missionary spirit.

The author is a Baptist representative in Mexico, where he assists in the area of radio and television.



Author and two of the three waitresses in Malaysia who thought he was Elvis Presley. At a service in which Jacobs sang, two of them accepted Christ.

ATTRACTING WITHOUT OFFENDING

By Franklin M. Jacobs

WE CAN'T have a concert! We don't even have a piano."

The reaction of Mrs. Charles H. Morris, missionary in Tawau, Sabah, Malaysia, was reasonable. There were only three known pianos on the island—one in a hotel, one at a secondary school, and one in the home of a wealthy family.

The Morrises prayed about the situation and waited. Two days before my accompanist, Kenneth Osbrink, and I arrived, a man rang the bell at the gate of the Morris home. He asked if they were interested in a piano for the mission.

With a memorial gift from his late mother, Charles Morris purchased a beautiful Yamaha piano. Thus my accompanist and I became the first concert artists ever to visit in the area. At the invitation of the Foreign Mission Board and assisted by Allapattah Baptist Church, Miami, Florida, I had gone to present concerts preceding the 1970 evangelistic crusade in Malaysia.

The concert in Tawau was to be Sunday evening at the meeting place of the Baptist mission, beneath the house occupied by the Morrises. I conducted the morning worship at 7:30 on Sunday morning, since in Malaysia, a Muslim country, Saturday is a religious holiday and Sunday is a work day. Christians must worship early and then go to work.

After the service I met Dwight Dee, a Christian violinist from Burma (a direct descendant of one of

Adoniram Judson's first converts). A schoolteacher on one of the out-islands, he had come in by canoe with his daughter for worship and for the concert. I invited him to join Osbrink on two preludal hymns that evening.

More than 275 persons attended the first concert ever held in Tawau that night. "This is the greatest experience of my life," commented the city manager. The secondary school principal, who also was present, invited me to sing for the students the next day.

At 7:30 the next morning, before sunrise, I sang a Christian concert for 750 secondary students who sat on three-legged stools for 45 minutes on a concrete slab outdoors. They seemed to drink in every word, spoken and sung.

We moved on to Penang, Malaysia, our base for the next two weeks. At a Chinese dinner, the three young women who waited on our table seemed sure that I was Elvis Presley. I finally convinced them otherwise and told them I was a singer there to present Christian concerts. I gave them special tickets and insisted they attend after I learned they had never been to a Christian service.

Although the young women had to work that night, during the crusade meetings held in Baptist churches the following week, a missionary wife, Mrs. Bill Clark Thomas, reminded the waitresses that I was to sing one night in Zion Chinese Baptist Church. Two of the young women came, heard the gospel for

the first time, and at the invitation both responded, professing faith in Christ as Saviour.

We witnessed to bellhops in hotels, to taxi drivers, airplane seat companions, and to anyone who would listen.

The purpose of the concerts was to rally churches together for the unifying purpose of evangelism and to inspire them to share a Christian witness.

I presented seven area concerts and two special concerts in secondary schools. Average attendance at each concert was 800, most of them young people, three-fourths of them non-Christians, more than half of them people who had never before attended a Christian service. Decisions for Christ were recorded at each concert.

After taking part in several overseas crusades I feel that music is one of the most important means of communicating the gospel. Music can reach out and draw in people who otherwise would be offended.

Music transcends the barriers of language, race, socio-economic standing, and religion. One does not need to be apologetic for singing Christian music.

There is no need for warm-ups with entertaining songs or any other secular material. The people are hungry for good music. Why not satisfy that hunger with good gospel music and at the same time satisfy their inner hunger for the peace of Jesus with the message of Christ through music?



The author is minister of music at Allapattah Baptist Church, Miami, Florida.

Because of Music

During a Baptist evangelistic campaign in Scotland, Mr. and Mrs. Homer E. Phillips* from the U.S. gave a concert in Edinburgh. The secretary of one of the wealthiest businessmen in the city invited her employer, who owns one of the largest libraries of recorded music in Scotland, to attend the concert. Because of the man's love for music, he went.

He was deeply impressed by the testimony of Mr. and Mrs. Phillips. The day following the concert he posed a number of spiritual questions for his secretary. She answered as best she could and then suggested, "I wish you would come and hear Dr. MacRae preach at our church; he can answer your questions far better than I."

The man accepted the invitation, attended the service, and afterward talked with me for a long time, then joyously accepted Christ.

"I would never have been attracted to your church to hear you preach had it not been for the concert of Mr. and Mrs. Phillips," he told me. "I went to hear them because I love good music. Their testimony made such a profound impression upon me that I found myself asking numerous questions. Therefore, I came to hear you preach and to raise these questions for you to answer, if there was an answer. Now I know Christ as Saviour and Lord."

The man is now a committed member of one of the Baptist churches in Edinburgh.

Andrew MacRae, executive secretary
Baptist Union of Scotland
(as told to Joseph B. Underwood)

*Homer Phillips plays the trombone (he was soloist in the U.S. Navy Band for 25 years), and Mrs. Phillips plays the piano; both of them sing. The couple now make their home in Cheverly, Maryland. They have performed musically in connection with Baptist work in several countries, including Ghana, Nigeria, Kenya, Scotland, the Philippines, Hong Kong, Vietnam, Switzerland, and Guyana.

If Only... Someone

While Frank Jacobs and I were in Malaysia giving concerts in connection with evangelistic crusades, we dined one night in a Chinese restaurant in Penang. The three girls who waited on us seemed overly attentive to Frank until finally one of them asked him, "Aren't you Elvis Presley?" [See facing page.]

In discussing the incident with missionaries, we were told that Elvis Presley and Johnny Cash are really the present "music missionaries" to Malaysia. They said that the youth of the country look up to these performers since the coming of television. The occasion served as another reminder of the need for a music missionary in Malaysia.

William R. (Bill) O'Brien, music missionary to Indonesia, and a choir made up of Indonesians had preceded us to Kuala Lumpur, Malaysia. [See page 28.] "With the right person, Bill O'Brien's work in Indonesia could be duplicated in Malaysia," commented Missionary Glen Herrington.

Wherever we went in Malaysia, the Indonesian concert group had preceded us by a day or so. Among

the young people with whom we talked we repeatedly heard the comment, "If only we had someone to lead us in doing what the Indonesian youth are doing." These Malaysian young people kept asking the missionaries, "When are we going to have a music missionary?"

* * * *

During evangelistic meetings in Japan in 1967, I met a young Baptist layman, Wataru Tanaka, sports-caster for a Tokyo radio station. He was song leader at Oizumi Baptist Mission, Tokyo, and served as interpreter for the visitors during the week of services at Oizumi.

One of his ambitions was to learn to sing Malotte's "Lord's Prayer," which had become one of his favorites since hearing a Mormon Tabernacle Choir recording. I had brought a copy of the selection, so we rehearsed it together. By the end of the week he had mastered it, and at my request he sang it at the final service—in flawless English with a sensitive interpretation.

In a recent letter, Tanaka added a P.S., which in a sense expressed appreciation, but also told of his need for continued training and opportunity to use his talent. He simply wrote: "I need you for have a lesson Lordsprayer, I haven't sing it for long time."

Kenneth L. Osbrink, minister of music
Central Baptist Church, Miami, Florida

First on the Square

Christmas carols were sung on the **zocalo** (town square) for the first time ever in Oaxaca, Mexico, last December 25.

Twenty-one youth from Evangelical Baptist Church showed up to sing. "For most of them, it was their first testimony or open demonstration that they are Protestant believers," said Jurhee (Mrs. James M.) Philpot, who directs the choir.

Securing permission to sing in downtown Oaxaca (pronounced wah-hah-kah), the capital of Oaxaca state, was an involved procedure. At last, written permission was granted to sing in the park on December 17. But on the specified day illness caused postponement of the performance.

When the group finally gathered on the **zocalo** more than a week late, no one had remembered to bring the permission papers along. This was just as well. It turned out, since the choir was allowed to sing on the **zocalo** itself, instead of in the park as designated by the permission papers, and on Christmas Day, instead of on the 17th.

After the carol concert the young people returned to the church to present a musical program.

Mrs. Philpot has had no musical training except for two years of piano lessons as a child and singing in choirs.

"How could you become a choir director with so little musical training?" a visitor inquired.

"They asked me," she explained.

Leland Webb

THE ROLE OF MUSIC

By Andrew B. White



Author sings *Messiah* in Catholic church, Nazareth, Israel.

EXACTLY what the "role of music in missions" is would be almost impossible to define. It is intangible, but hopefully the result is long-range, lasting influence.

I have been privileged to make two concert tours for the Foreign Mission Board—the first in the spring of 1970 to Southeast Asia; the second to Israel during Christmas 1970.

Most of the Asian concerts required an interpreter to explain about the composers, music, and texts. Although words to the songs were not directly understood, with the preliminary explanation, aided by the mood created by the music, the songs seemed to take on real meaning. The moment the music began, the barriers were broken.

My usual format for the concerts was an opening group of arias from oratorios, taken from some of the greatest composers, with texts directly from the Bible. The second group included songs either composed or arranged by American composers, beginning with one or

two settings of Psalms, followed by a folk hymn, and ending with one or two Negro spirituals—the richest source, I believe, of original folk music in the U.S.

Next would follow an operatic aria with the dominant theme the eloquent longing for a time when all the world would be caught up in an embrace of brotherhood. The final group consisted of secular concert songs, some by American composers, some dramatic or sentimental, and some in light moods that were actually "fun" songs.

Some readers might wonder at the selection of this type of program to represent the Foreign Mission Board. But everywhere I went, both in Asia and Israel, the Baptist representatives preferred this rather than an all-sacred concert. They felt this type of program was another way of reaching people who otherwise would not be interested.

The tour to Southeast Asia was preliminary to the 1970 Asia Baptist Evangelistic Campaigns, in which thousands came to Christ. The trip took me to South Korea, Okinawa, Hong Kong, South Vietnam, the Philippines, and Guam.

There were eight concerts, four shorter programs, two radio broadcasts, two television programs, and eight interviews. In South Vietnam we visited the U.S. Army Third Field Hospital, where the chaplain lugged

around a portable, pump style, reed organ, and we gave short programs for wounded servicemen.

The tight schedule necessitated taking my own accompanist—Jon Spong, a brilliant young Christian musician and one of the finest accompanists.* He played a medley of well-known hymns on the programs, and then, with five or six notes called out to him by members of the audience, he built skilled improvisations on the spot.

The largest and best halls available in each country had been reserved by the Baptist representatives. Degrees of attendance varied.

I had seen audiences express their appreciation with standing ovations before, but it is doubtful that any greater appreciation was ever displayed than at the programs in Asia.

At one of the concerts in Korea, for example, the outside temperature was about 29 degrees, and there was no heat in the building. The auditorium would seat about 1,200, and an estimated 500 other persons stood and sat on the floor in the aisles. In spite of the cold, their enthusiasm was unbounded.

The first group of selections I sang in formal attire—white tie and

The author holds the endowed position of Dieterle Professor of Music and professor of voice at the College-Conservatory of Music of the University of Cincinnati (Ohio). He was formerly a leading baritone with the New York City Center Opera and has appeared as soloist with numerous symphony orchestras. He has presented concerts extensively in the U.S. and England and has become known for his authoritative performance of oratorios, especially Handel's *Messiah* and Mendelssohn's *Elijah*. He formerly was chairman of the voice department at Baylor University, Waco, Texas. He has served often as soloist and artist-teacher at Ridgecrest and Glorieta Baptist assemblies and at state music conferences. His father, J. R. G. White, was a Southern Baptist minister for more than 60 years; his mother was a singer and pianist.

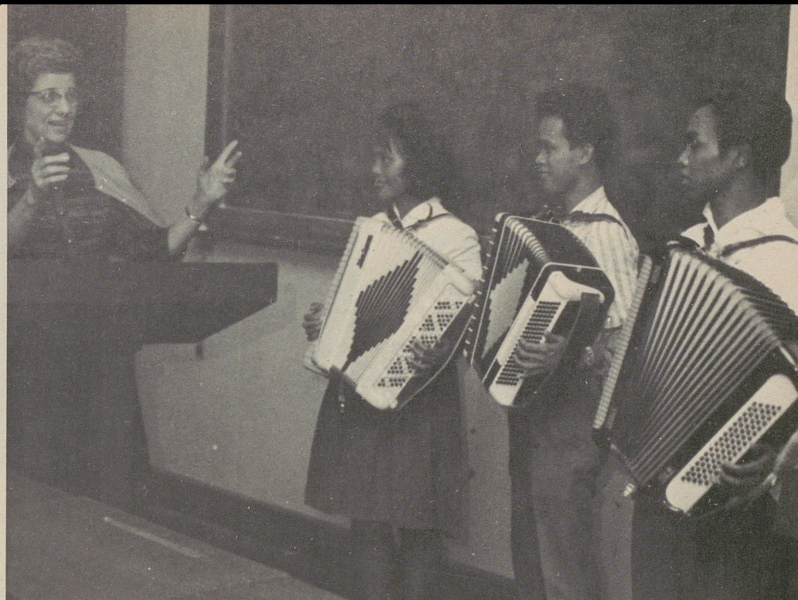
* Spong is now on the faculty of Angelo State University, San Angelo, Tex. He has given numerous organ recitals in the U.S., including recitals at the National Cathedral in Washington, D.C., and at the Air Force Academy chapel, and has composed and edited organ music for publication. For several months he was interim minister of music at Seminole Heights Church, Tampa, Fla.



Andrew B. White

Music can open doors that hardly anything else can open . . . because it is a language of the heart.

Helen Masters
missionary to Nigeria



Missionary Mrs. Edith Humphrey (now retired) leads seminary accordion class in Philippines.

tails. For the second group I added a scarf around my neck. For the remainder of the concert I appeared in overcoat. The audience not only heard me sing, they saw every note, because breath vapors condensed in the sub-freezing temperature.

At another program in Seoul, Korea, after one of the operatic arias the response was overwhelming—stamping of feet, whistling, and shouting.

All types of people attended—a young mother with a baby strapped to her back, doctors, students, laborers, university professors, an army general, a police chief, mayors. The people seemed eager to talk. They stopped us on the street for conversations. Students visited us at our hotel.

Especially in Korea we were amazed at the high level of appreciation. Coming from loudspeakers of record shops could be heard German lieder, excerpts from operas, symphonies, and concertos. Hopefully our music opened channels of communication.

"We feel that music is one of the best ways to reach into hearts and lives," commented L. Parkes Marler, missionary in Guam.

Samuel (Sam) Choy, missionary associate who served as our main guide and interpreter in Korea, wrote, "The response was tremendous, and your concerts did much

to pave the way for the crusade that came afterward."

In Israel I sang four concerts, four performances of the **Messiah**, held a short, seminar-type, question-and-answer session, and sang shorter programs on six other occasions.

The Israel Protestant Community Choir is a remarkable aggregation, founded in 1965 by Mrs. Milton (Martha) Murphey, a Southern Baptist missionary who has served at the Baptist Village since 1952. During the Murpheys' recent furlough the directing of the choir was turned over to Paul Hoelzley, a young Christian musician who is a member of the Israel Philharmonic Orchestra. When the Murpheys returned to Israel in mid-1970, Mrs. Murphey helped with preparatory rehearsals and then sang the soprano solos in the performance of the **Messiah**.

This choir is remarkable. For several months before Christmas and in various parts of Israel small groups of people—doctors, nurses, students, teachers, businessmen, pastors, secretaries, housewives, farmers, military personnel, Arabs, Jews, Englishmen, Finns, Japanese, Canadians, Americans—came together at least once a week for rehearsals.

Then several weeks before the first performance the entire group—75 in number—assembled for final rehearsals at the Baptist facilities

located at Petah Tiqva.

Choir membership is not limited to Protestants; there are some Catholic members. In fact one of the performances was in the beautiful Silesian Catholic Church in Nazareth. As I glanced into the audience during the "Hallelujah Chorus" I saw a priest joining in the singing.

It has been said that music is a universal language, that it breaks down barriers, that it provides some mutual interest to talk about. The Israeli culture has included great music. I was told that perhaps two-thirds to three-fourths of the audience attending some of the performances were Jews. They came because they enjoy great music. They can identify with much of the prophecy, which is from the Old Testament.

In addition, hopefully the message presented in music, telling of the birth, the crucifixion, and resurrection of the Messiah, will open channels of communication that otherwise would never be opened. One woman told me that she had been converted through having heard the **Messiah** several years ago.

Perhaps—just perhaps—the message of good will toward men can be carried on the wings of music so that one day there will be peace on earth. This, then, may be the role of music in missions. If it is, then it is great to feel a part of it. 

Bouquets in Korea

By Don C. Jones

In Iri City, Korea,
Robert Hale receives
a bouquet from a Korean
girl while Dean Wilder
and Author Jones look on.



TWO mighty evangelistic efforts by Baptists took place in Korea in 1970, Korean Baptists' "Year of Victory." In March and April simultaneous evangelistic meetings were held in 350 churches. During the first week of July city-wide crusades were conducted simultaneously in 20 cities. Total reported decisions exceeded 25,000.

In retelling the crusade story, music emerges as one of the most effective factors. The story could begin with the concerts of Claude H. Rhea, Jr., in 1969 or of Andrew B. White in March 1970. It could focus on such individuals as Miss Virginia Babikian, opera and concert star, or Robert Bradley, of the National Baptist Convention, U.S.A. Appreciation should be voiced for the Indonesian choir, for The Three Kings from Louisiana, and for the many soloists, accompanists, and song leaders from that state.

Amid all the features, however, the pre-crusade concerts stand out in terms of being unique, of being enthusiastically received, and of preparing hearts and minds for the gospel proclamation.

The first concert team was composed of the young Metropolitan Opera bass-baritone, Jon Ross Enloe, who also serves as minister of music and education at Park Memorial Baptist Church, Houston, Texas; his accompanist, David Moorhead, of Houston; and William H. Souther, professor of church administration at New Orleans (La.) Baptist Theological Seminary.

They arrived early in June. For more than a month there were frequently four to five performances a day—in evening concerts, over radio and television, in schools, factories, and prisons. From the start, Enloe practiced sacred songs in Korean, in addition to concert and operatic songs in various languages.

For the first evening concert, at a school auditorium-gymnasium in Yung-

ju, the crowd, far in excess of the 1,500 tickets distributed, surged through the gates, breaking the hinges. Eventually some 2,000 persons were inside; numbers of others peered in at the windows.

They listened with interest to an operatic aria, warmly applauded Bach and Poulenc, swayed to the rhythm of a "rock" spiritual, clapped spontaneously to "Rock-a My Soul," and nearly lifted the roof when they heard "How Great Thou Art" sung in their own language.

At the close of the concert came bouquets of flowers. "In America," mused Enloe, "only the lady singers get the flowers." Yet these were but the first of perhaps hundreds of bouquets received during the artists' Korean sojourn.

"Through the years, Christian meetings have come to our city," commented the county chief and the chairman of education at Yungju, neither of them Christians. "They say, 'Repent, repent!' and, 'Believe in Jesus.' We have developed some resistance to this approach."

"But when you send us wonderful singers who share their faith along with their music, we have no resistance. Perhaps we are beginning to understand what you are trying to say."

The next day more singing was followed by a city-wide choir rehearsal, led by Souther. In almost every city there was good cooperation and interdenominational participation in the choir rehearsals.

This was only the beginning. Crowds at evening concerts ranged from 2,000 to 4,000. The pace continued for a month.

In mid-June a second concert team arrived: Robert Hale, baritone from New York City Opera, and Dean Wilder, tenor from the New England Conservatory of Music, with Ovid Young, their accompanist, from Santa Barbara, California. Hale and Wilder also learned several sacred songs in Korean.

They traveled every day, giving both

daytime and evening concerts. A choir-training team followed in their path a day later. The artists sang to large, responsive audiences in schools, over radio and TV, in public auditoriums and theaters, and in one large tent. Crowds always laughed to see the giant Wilder bow low to receive a bouquet from a tiny Korean girl.

One Sunday they sang for morning worship at a nearby U.S. missile base, interspersing testimony and song.

"Men, there is no way for me to express what your songs and words have meant to me," the base commander told them afterward. "This is undoubtedly the highest hour I have experienced in Korea."

On June 30 Enloe, Hale, and Wilder were joined by Miss Maxine Cox of Louisiana and both accompanists in Korea's largest concert hall in Seoul. Evangelistic packages with gospel portions and tracts were handed out to those attending. The program was broadcast nationally and videotaped for later network telecast.

The concert's first selection employed all four voices and two instruments in Malotte's "Lord's Prayer" in Korean. When the last notes faded, the audience stood in tribute and continued its ovation for five minutes.

In early June William R. Tolbert, then Baptist World Alliance president, had an audience with Korea's President Park, Chung-Hee. President Park expressed personal gratitude to Baptists at two points: (1) the provision of Baptist centers ministering to Korea's military personnel; (2) the fact that Baptists are the first to bring great singers to Korea to perform not only in Seoul but also in the less accessible regional cities.

In crusade evaluation, steering committee members—Korean and missionary—joined in paying high tribute to the concerts and to the total impact of the ministry of music in Korea's Year of Victory.

The author, appointed a missionary to Korea in 1956, is now stationed in Seoul.



Author accompanies Annette Meriweather on TV in Indonesia.

ON TOUR

By Thomas W. Hunt

BEGGARS swarmed over us as we left the airport in Dacca, Pakistan. Suddenly the urgency of our purpose pressed heavily upon us. No amount of material help could make an appreciable impact. The only hope for Pakistan is Christ, who changes man.

East Pakistan was the first leg of an intensive evangelistic concert tour that was one of the opening activities of the Orient-wide campaign of 1970. I was accompanist for Annette Meriweather, the remarkable American Negro soprano who is an active member of the English-language Baptist church in Rome, Italy.

Miss Meriweather was the first opera star to sing in Dacca, and the missionaries had capitalized on this. The local television station, DIT, asked that we appear in a cultural program. Air time is denied Baptists, but the opportunity to have Dacca's first opera star on Pakistani TV was not to be missed. On the air, Miss Meriweather used an explanation of her Negro spirituals to introduce the gospel to thousands who had never heard it in any form.

The format of the Dacca program was essentially that of the other cities of the tour, with a few substitutions to adjust to the varying requirements of each place.

Miss Meriweather always made her biggest impact with Negro spirituals. She wove the account of her own spiritual pilgrimage through her explanation of each one.

"Many people ask me if it is hard to remain faithful to the Lord in the theater and concert world," she said before her last number. "It would be if I trusted in my own strength, but I have a greater source of strength. Someone far stronger than I, and my hope is entirely in him."

Then she sang, "My Soul's Been Anchored in the Lord."

Missionary William R. (Bill) O'Brien had a full press corps at the airport in Djakarta, Indonesia, to insure maximum coverage. He also had an ingenious

plan. We would give two concerts in Djakarta. One would be by invitation for a prestigious group of civic leaders and government officials at the Cultural Center. The second would be at Kebajoran Baptist Church, to which the Baptists of the city could invite prospects.

The concert in Bandung was plagued by setbacks. Stagehands had failed to arrange the lighting, and one lone spotlight was available backstage.

"But I'll only be a silhouette, a black blob," good-naturedly joked Miss Meriweather, who believes in eye contact.

The stagehands rewired the lamp forward. This put the piano keyboard in the dark, so I played by faith.

The heat was incredible. An insect flew into Miss Meriweather's nose. We had seen this before in the tropics and would see it repeatedly on this tour. A local photographer ambled on stage in a comic shuffle and stood about two feet from Miss Meriweather while he made pictures.

At the close of the concert the mayor's representative came forward and asked permission to speak.

"This is the second time I have attended a concert sponsored by Baptists in this city," he said. "They are making a great contribution to our people, and I am convinced they have a great message. I am grateful for what they are doing and would like to express appreciation also on behalf of the mayor."

This took place on the site of the Asian-African conference of 1955 where "colonialism in all its manifestations" was roundly condemned. Perhaps imaginative mission strategy is helping us escape an unfortunate stereotype and is opening minds and hearts that otherwise might never have been reached.

We were treated to a performance in Semarang by the Baptist Theological Seminary of Indonesia choir, under O'Brien's direction. Their numbers showed such crackling excitement that I was moved to tears. In four years of working with music in missions this was the most dramatic proof I had seen

of the power of love, skill, and hard work to produce a disciplined result from seemingly hopeless beginnings. (See page 28).

Unexpected breakthroughs and successes that could only have come from God followed one another on the tour.

—A breakthrough to the intellectual and diplomatic elite in Bangkok, Thailand.

—A review in the *Bangkok Post* (a first for Baptists there).

—A program on Radio Indonesia, broadcast to the entire archipelago (another first).

—A quarter-hour piano program in Malaysia, where air time is denied Baptists.

—An interview with General Nobre de Carvalho, governor of Macao, and unprecedented coverage in the city's public media.

—Additional press coverage procured by the China Broadcasting Company in Taiwan, asked to co-sponsor the tour.

Gifted missionaries facilitated the task. Dwain H. Boothe's sharply executed bell choir number in Bangkok introduced the concert with a musical idiom appealing to Orientals. The musical expertise of L. G. McKinney had already established favorable relations in Hong Kong and Macao.

Crowds often overflowed. In Penang, Malaysia, all standing room was taken, and closed circuit TV was used for overflow crowds. For the concert in an open-air church at Kota Kinabalu, Malaysia, the audience spilled far out onto the lawn.

At Grace Church in Taipei, Taiwan's largest Baptist church, I was asked to play a dedication program on a new grand piano at the Sunday morning service. Pastor Chow Lien Hwa preached on the power of music.

The grueling trip included 14 concerts, nine radio and TV shows, many press conferences, three opportunities to preach, and innumerable chances to witness. There was little rest, but much fellowship in Christ.





Our Main Purpose

By Baker J. Cauthen

ONE of the chief objectives of all missionary labor is to bring people to God through Jesus Christ.

The parable of the lost sheep given by Jesus clearly indicates the Master's attitude toward leaving the ninety and nine safe in the fold and going out to seek for one sheep that is lost.

As we look upon the mission fields, we behold the terrible spectacle of millions of people who are without any knowledge of Jesus Christ.

In some advanced countries like Japan, less than one-half of 1 percent confess to know Christ as Saviour. In a charming country like Thailand, only one person out of 1,200 acknowledges Christ as Saviour and Lord. In many countries of the Middle East, Christians are very few in number. The burgeoning of population in many lands is so rapid that the percentage of Christians is reduced by the overwhelming population increase.

If Jesus was concerned about one lost sheep, he is all the more concerned about multitudes that are distressed and scattered and without knowledge of salvation.

In the Great Commission Jesus clearly commanded us, "Go ye, therefore, and make disciples of all nations."

Going is excellent, but that is not enough. Bearing witness is excellent, but it must be linked with love, prayer, and yearning for the lives of people so that hearts are influenced to turn to Christ.

The apostles clearly felt that their ministry in the world was that of making disciples. When Paul wrote to the church in Rome, he spoke about Jesus as being him "through whom we have received grace and apostleship to bring about the obedience of faith for the sake of his name among all the nations" (Romans

1:5 RSV). When the apostle thought about going to Rome, it was with a clear objective of bearing witness to Christ as Saviour and Lord and bringing people to commit themselves to him in faith.

Paul further described our purpose as saying, "All this is from God, who through Christ reconciled us to himself and gave us the ministry of reconciliation" (2 Cor. 5:18 RSV).

In considering our main purpose to be that of bringing people to faith in Christ, we are reminded of the wide range of labors that may be undertaken in this cause. The preaching of the gospel, ministries of personal visitation, publication of Christian literature, radio and television, and cultivation of music ministries are all included.

Large opportunities are found for all these direct means of evangelism. In recent years not only have constant efforts been made by missionaries and national Christian workers through their churches, but also large-scale evangelistic crusades have been undertaken in many lands. These have been very fruitful. One result has been that large numbers of people have confessed faith in Christ and followed him in baptism. From the crusades has come also the blessing of drawing together throngs of people to hear the gospel, some of them for the first time. This ministry of evangelism has far-reaching impact on the mission fields and has proved to be highly significant.

In these efforts in evangelism, music has had a large part. Dedicated musicians have come from this country to give concerts in support of evangelistic efforts. These have been widely attended and have given the occasion of bearing meaningful Christian witness.

Along with direct evangelism, there

have been many indirect ways. Ministries of medicine have a great deal to do in helping to bring people under Christian influence. More than 900,000 people annually receive help through medical ministries on mission fields. More than 50,000 of them are inpatients, and the remainder are outpatients at hospitals, clinics, and dispensaries. They are brought in touch with dedicated Christian medical personnel and have opportunity to hear of the love and care of the Lord Jesus.

In many lands the ministry of radio and television has particular significance because great numbers of people who never would enter church buildings find themselves attracted to broadcasts. Sometimes the programs open the way and soften hearts for individuals to make decisions when they are confronted with personal witness or have opportunity to be in a Christian service.

This objective is not futile. Jesus said, "I chose you and appointed you that you should go and bear fruit" (John 15:16 RSV). Sometimes it takes a good while for the barriers to be broken down, but the Word of God bears fruit. It is this that keeps the missionary encouraged as he carries on his work and makes his faithful witness under whatever circumstances he may confront.

It is this also that gives joy to those who provide reinforcement for missionary service through their prayers and gifts. They know that in time God's Word will bear fruit and their efforts will have a part in it.

We rejoice in the words of Psalm 126:5-6, "He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him."

LETTERS

Letters to the editor with comments or criticism about this magazine or its contents are welcome.

The February issue of THE COMMISSION includes some of the finest material I have ever read in any publication.

The variety of content is excellent, and the articles concerning Robert Lindsey should be read by every college and university student in the Southern Baptist Convention.

Udell Smith
Alexandria, Louisiana

How much we appreciate the magazine at our house! The stuff on Lindsey [Feb.] is just terrific; so is all the rest of it.

How great, too, was the story about the man who found the diamond but later found the real treasure [Jan.]. I passed it around among some children in my neighborhood, and they really "dugged" it.

H. Evan Zeiger
Birmingham, Alabama

Please cancel my subscription. I do not care for a magazine with an "idol" on the cover. Neither it nor some of the articles suggest the holiness which is a part of the Word.

Mrs. B. J. Lewis
Montgomery, Alabama

What a soul-stirring issue—February! The stories related about the powerful witness of Herculano and Dona Domingas; the victories for Christ of the African crusades; and \$3,000 given to foreign missions by American servicemen in Vietnam (Sgt. Max Felty's letter) should make many Southern Baptists in America bow their heads in shame. We have so much, but we share so little. Can't you almost hear Christ saying, "America, America, have not I said, 'Unto whomsoever much is given, of him shall be much required?'"

Mrs. Martin Potts
Woodsfield, Ohio

A misprint on page 15 of the January issue reminds me of a story.

When Ara Parseghian was being interviewed for his job as football coach at Notre Dame, he became somewhat disturbed as he noted that the fathers were in session for a very long time considering his application and qualifications. Finally they came out and congratulated him. Jokingly he said, "You were in there for a long time. I thought perhaps you were having trouble spelling my name." "No," one of them said, "we were having trouble spelling Presbyterian, your religion."

Thus it was mildly amusing in a Baptist publication to find "Memmonite."

Donald N. Larson
St. Paul, Minnesota

We did get "Mennonite" correct the next three times on the same page. Does three out of four count?

I want to express my appreciation for your work in the publishing of THE COMMISSION. I am particularly appreciative of

the recent strong emphasis on discussing approaches in witnessing, for I am convinced that those of us in the United States can learn much that can help us from those who serve in other lands. Our presupposition of a basic knowledge of facts about Christ on the part of the people we are dealing with has to be reexamined, and I am convinced we must accept the basic secular attitude in our country as simply another manifestation of life without God. The experience of missionaries who work in an environment understood as without God can be helpful to those of us who work in the U.S.

I was especially impressed with the article in the February issue entitled "Family by Family." In our church we are committed to an attempt to reach people in apartments and mobile home parks and other multi-family complex groups. It appears to me that this method needs to be studied for its possible effectiveness here.

Travis S. Berry
Plano, Texas

How does one cut up a story of life and send to the Board the request coupon for the annual index of THE COMMISSION which appears on page 30 of the January issue? I am not cutting up the article on Miss Ward [on page 29], as it has been an occasion of witnessing to some young people. This does not keep me from wanting the Index for 1970.

Elmer Hudson
Houston, Texas

Mr. Hudson's copy of the index has been mailed. The coupon is not a necessity. A simple request addressed: Editor, The Commission, Box 6597, Richmond, Va. 23230, is all that is necessary to receive a free copy of the Index for the 1970 issues.

The issue for January is one of the best you have published. For months I have been wanting to write congratulating you and your staff on the excellent issues. After reading the January issue I could not postpone writing any longer.

I am grateful for the way you are presenting world missions to the readers. . . . If more people would read their Bibles they would see what Jesus said about going into all the world and would realize that missions begins at home but should not stop there. Missions should be extended unto the utmost parts of the world. We can't all go to be missionaries, but we can do missions through our prayers and our offerings for all—home and foreign missions.

Bertha Wright
Denham Springs, Louisiana

Many thanks for a beautiful January issue featuring Interlaken. Didn't Millie Bishop do a wonderful job of capturing the beautiful glow of an Interlaken conference? And she got the facts, too. We were so glad to see Europe on the cover—in color, too.

Mrs. William C. Rucht (missionary)
Rome, Italy

May I say how much I have enjoyed reading the December issue that came today.

For years I have had mixed emotions over the terms MKs and PKs—some children I have known were not too proud of their "title."

As I have watched my four-year-old, Nathan, and his MK playmate, Margaret Miller, age 5, stand in front of our house and give Gospels of John to Chinese passing by on bicycles, I have thought the term could better be explained "missionary kid." As this issue of THE COMMISSION pointed out, so many of them are truly missionaries, too.

Mrs. Kenneth Varner (missionary)
Taichung, Taiwan

I am shocked at what you wrote about not many people subscribing to THE COMMISSION. I, myself, have been thinking about subscribing to it. . . . Although I am very young [11 years old] . . .

I would like to tell people about THE COMMISSION, but I need your help. Could you get me some subscription slips and a couple of sample copies? I think I might be able to get some people to subscribe to it. . . . I would like to help you in any way I can.

Judy Coley
Alto, Georgia

We sent Judy the items she requested. May her enthusiasm be as contagious as it is refreshing. We are ready to respond to anyone else who wishes to follow her example.

As a life-long reader of THE COMMISSION, I would like to suggest three ways in which it may be improved.

I think some color inside would add much. Why not a black-and-white cover sometime and put some colored pictures inside? It may cost a bit more, but the impact on readers would be greater than big blotches of blue (October).

Why not have From the Editor and Dr. Cauthen's page up front—sort of like Time. There is no lead up to what is to come—you open, and there it is.

Journeymen coverage is good. However, I think individual pictures would be better than a group picture (October). I think you did the 1968 group with individual "mugs," and it was more impressive.

David C. Long
missionary journeymen
Jinja, Uganda

I have met so many missionaries personally because they often spend furloughs here in Louisville, and every issue brings a story about someone I have known. Dr. Lindsey and family were with us years ago at Crescent Hills Church—his translation is the leading article in the [February] issue.

I am a booster for THE COMMISSION, and in our new little church a lot of people are unfortunately not acquainted with your wonderful publication.

Mrs. Virginia C. Lipphard
Louisville, Kentucky

Mrs. Leavell Dies in Texas

Mrs. Lulu Freeland Bryan Leavell, the daughter of early missionaries to China, died at the Baptist Geriatrics Hospital, San Angelo, Texas, on January 30. She was 84.

The daughter of the R. T. Bryans, missionaries to China 1885-1937, she was born in Chingkiang, in Central China, in 1886. After returning to the States to attend college she married James B. Leavell.

MISSIONARY FAMILY ALBUM

Current addresses of Foreign Mission Board missionary personnel, including emeriti missionaries, are available in the **Directory of Missionary Personnel**, published quarterly by the Board's Department of Missionary Education and Promotion. The Directory is available free on request from the department, Box 6597, Richmond, Va. 23230.

Arrivals from the Field

BRYAN, Rev. & Mrs. Jesse D. (Spain), Rt. 1, Box 37, Simsbury, La. 71275.
BURRELL, Jimmie Lou (Journ., Thailand), c/o J. H. Burrell, Box 187, Skene, Miss. 38775.
COMPTON, Rev. & Mrs. Charles E., Jr. (S. Brazil), 99 Newfound St., Canton, N.C. 28716.
GRAVES, Dr. & Mrs. William W. (field rep., Caribbean), First Bap. Church, 218 W. 13th St., Amarillo, Tex. 79101.
HENLEY, Sarah Louise (Nigeria), 814 N. 18th St., Lamesa, Tex. 79331.
HORTON, Frances (Japan), c/o Foreign Mission Board, Box 6597, Richmond, Va. 23230.
KANE, Dorothea K. (Japan), 825 Johnson St., Sturteis, Ky. 92459.
LYNCH, Rev. & Mrs. B. Layton (Taiwan), Box 527, Shafter, Calif. 93263.
SMITH, Marilyn R. (Journ., Indonesia), c/o Mrs. Herman Smith, 1110 Live Oak, Muskogee, Okla. 74001.
SUMMERS, Mabel (Lebanon), Rt. 1, Box 70-A, Bardstown, Ky. 40004.
WOMACK, Ruth (Nigeria), 117 Park Ave., McMinnville, Tenn. 37110.

Departures to the Field

CRAWFORD, Linda L., N. Brazil.
FOX, Rev. & Mrs. Calvin L., Philippines.
GRAHAM, Mr. & Mrs. Thomas W., Japan.
GRAVES, Alma, Japan.
GREENWAY, Dr. Frances, Rhodesia.
HENSELEY, Rev. & Mrs. Robert L., Brazil.
HILLIARD, Rev. & Mrs. Russell B., Spain.
KAMMERDIENER, Rev. & Mrs. Don R. (field rep., So. Field, Spanish South America), Argentina.
McMINN, Rev. & Mrs. Don J., Korea.
MULLINS, Rev. & Mrs. Charles D., Hawaii.
OLIVER, Mr. & Mrs. Charles W., Italy.
PARKER, Rev. & Mrs. Wendall C., Guatemala.
PERKILL, Mr. & Mrs. Jerald W. (appointed for Laos), Thailand.
RANKIN, Mr. & Mrs. Jerry A., Indonesia.
RUNYAN, Mrs. Farrell, Senegal.
TAYLOR, Sara Frances, Argentina.
TEKRY, Mr. & Mrs. J. Murphy (appointed for Laos), Thailand.
VAUGHN, Edith, N. Brazil.
WEBB, Rev. & Mrs. Lehman F. (assoc.), Singapore.

Resignations

CAIN, Rev. & Mrs. William H. (F.W.I.), Feb. 11.
GRANT, Rev. & Mrs. Worth C. (Japan), Jan. 1.
JOHNSON, Rev. & Mrs. D. Calhoun (Chile), Feb. 1.
LEWIS, Dr. & Mrs. Wilbur C. (Paraguay), Feb. 1.
MOORE, Dr. & Mrs. Walter M. Moore (Nigeria), Feb. 11.
PUTTMAN, Dr. & Mrs. Gerald Gene (Nigeria), Feb. 11.

Assignments Terminated

GUESS, Rev. & Mrs. William J. (assoc., Germany), Jan. 1.

Births and Adoptions

GROCE, Joylene Sue, daughter of Mr. & Mrs. V. Lynn Groce (Ethiopia), Feb. 3.
HARDISTER, Carol Anne, daughter of Rev. & Mrs. Graydon B. Hardister (Jordan), Feb. 11.
HILL, Barbara Lynn, daughter of Rev. & Mrs. Reginald A. Hill (Trinidad), Jan. 29.
HOUSER, William Dee, son of Rev. & Mrs. James L. Houser (Kenya), Feb. 21.
KILPATRICK, Benjamin Paul, son of Rev. & Mrs. Frank Kilpatrick (Zambia), Jan. 29.
LONGBOTTOM, Terence Hilmer, son of Rev. & Mrs. Samuel F. Longbottom, Jr. (Vietnam), Feb. 1.
REDDING, Jeffrey Bryan, son of Rev. & Mrs. James C. Redding (Peru), Feb. 16.

Deaths

GREEN, John, father of Glenn (Mrs. John E.) Ingout (Indonesia), and Mabel (Mrs. Glenn L.) Hix (Taiwan), Feb. 7.
LOVE, John L., father of Charles P. Love (Guyana), Feb. 17.

MEIN, Mildred (Mrs. John) (N. Brazil), Feb. 21, Dallas, Tex.
RANKIN, Thomas Alexander, father of Willie Mae (Mrs. Thomas J.) Kennedy (Nigeria), Feb. 25.
REESE, Mrs. Ivor E., mother of Gordon B. Reese (Chile), Feb. 23, Independence, Mo.
SMITH, Herman, father of Marilyn R. Smith (Journ., Indonesia), Feb. 8.

Marriages

CARTER, Linda Jean, daughter of Dr. & Mrs. Pat H. Carter (Mexico), to Charles David Hines, Feb. 13, Baton Rouge, La.
HUNKER, William David, son of Dr. & Mrs. W. Carl Hunker (Taiwan), to Margaret Yost, Jan. 30, Kansas City, Mo.

Dedication in Abidjan

The building for the first French-language Baptist congregation in the IVORY COAST was dedicated at Abidjan, with about 250 members, guests, and dignitaries attending.

W. R. Tolbert, Jr., vice-president of Liberia, was principal speaker. Representing the Ivory Coast were two of the country's three ministers of state and the vice-president of the national assembly. The ambassadors of Liberia and the U.S. also attended.

Bringing greetings from the Foreign Mission Board was H. Cornell Goerner, secretary for Africa.

The newly dedicated building is located in Marcory district, a largely residential area near the downtown business section. The \$45,000 cost of the facility was supplied entirely by the Foreign Mission Board.

The three other Baptist congregations in Abidjan, the capital city with 285,000 population, are made up of Yoruba immigrants from Nigeria. The Baptist Church of Marcory is the first French-language congregation for the indigenous Ivoirians. Missionary D. Edwin Pinkston is pastor.

Miss Wilma Rodgers and Miss Estelle Freeland, missionaries, direct weekday programs. These include classes in sewing, health, English, and biblical studies, as well as recreation for youth and a library-reading room.

In Memoriam

MILDRED COX MEIN

Born Groesbeck, Tex., July 8, 1906
Died Dallas, Tex., Feb. 21, 1971

Mrs. John Mein, missionary to Brazil who had arrived in the States early in

December for a short furlough, died Feb. 21 in Dallas, Tex. She was 64. She was stricken at the home of a friend as they prepared to leave for worship services.



Stationed at Feira de Santana, Bahia, Brazil, she taught at the Northeast Baptist Bible Institute and administered the school's library, which she had organized. She also wrote or translated literature for use in Baptist churches.

She had expected to complete one more term of service before retiring.

Mrs. Mein translated into Portuguese **Bill Wallace of China**, by Jesse C. Fletcher, and **Christianity and World Religions**, by E. Luther Copeland. She wrote two books, a biography of a Brazilian Baptist missionary to Portugal and a history of the Baptist training school for women in Recife, Brazil.

When she first applied to the Foreign Mission Board for appointment she was turned down because the Board was in financial straits due to the depression. She went to Brazil on her own in 1932. She received Board appointment in 1934 and was principal of the Recife training school for 19 years.

In 1947 she married Missionary John Mein. She retired with him in 1953, but they spent several years as fraternal representatives to Baptists in the Bahamas before settling in Jacksonville, Fla. After his death in 1962, Mrs. Mein was reinstated as an active missionary.

She was a graduate of Baylor University, Waco, Tex. (B.A.), and of Southwestern Baptist Theological Seminary, Ft. Worth, Tex. (M.R.E.). Among her survivors are four step-children. One, David Mein, is a missionary in Recife.

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... Missions Update

THE SOUTHERN BAPTIST CONVENTION COOPERATIVE PROGRAM BUDGET FOR 1972 PROPOSED BY THE SBC EXECUTIVE COMMITTEE INCLUDES NO INCREASE IN OPERATING FUNDS OVER THE 1971 BUDGET LEVEL. (THE NEW BUDGET COVERS ONLY NINE MONTHS, SINCE THE SBC WILL MOVE TO A NEW FISCAL YEAR IN OCTOBER 1972, SO ACTUAL BUDGET FIGURES ARE NOT COMPARABLE FOR 1971 AND 1972.) BAKER J. CAUTHEN, FOREIGN MISSION BOARD EXECUTIVE SECRETARY, TOLD THE COMMITTEE THAT IT WAS THE FIRST TIME SINCE WORLD WAR II THAT THE CONVENTION HAS NOT BEEN ABLE TO INCREASE OPERATING FUNDS AND THAT THE "BURDENS WILL BE FELT" AROUND THE WORLD.

DEDICATION SERVICES IN ADDIS ABEBA, THE CAPITAL, AND IN THE RURAL DISTRICT OF MENZ-GISHE, 200 MILES NORTH, FORMALLY LAUNCHED BAPTIST WORK IN ETHIOPIA. U.S. AMBASSADOR WILLIAM HALL AND THE ADDIS ABEBA VICE-MAYOR WERE SPEAKERS FOR DEDICATION OF TWO HOMES, AN OFFICE, WAREHOUSE, AND GUEST HOUSE NEAR THE CITY'S OUTSKIRTS. IN MENZ-GISHE THE MAIN CELEBRATION WAS IN MEHAL MEDA, SITE OF A BAPTIST-LED COMMUNITY DEVELOPMENT PROGRAM. A BAPTIST CLINIC AND A HANDCRAFT SCHOOL ARE LOCATED TEN MILES AWAY IN TSAI-TSINA. MINISTERS OF MANY GOVERNMENT DEPARTMENTS AND PRESS REPRESENTATIVES WERE PRESENT.

ADULTS OF THE BAPTIST MISSION IN ETHIOPIA RECENTLY WERE INVITED TO TEA WITH PRINCESS TENANGNE WERK, DAUGHTER OF EMPEROR HAILE SELASSIE. "WE WERE IMMEDIATELY SET AT EASE BY THE GRACIOUSNESS OF THE PRINCESS AND HER TWO MARRIED DAUGHTERS," WROTE MRS. RAYMOND V. LINDHOLM. "THEY . . . WERE VERY INTERESTED IN OUR WORK."

THROUGH FACILITIES OF CYPRUS BROADCASTING CORPORATION, BAPTIST RADIO PROGRAMS IN ARABIC ARE BEING HEARD THROUGHOUT THE MIDDLE EAST, ACCORDING TO WILLIAM T. (PETE) DUNN, MISSIONARY DIRECTOR, BAPTIST RECORDING STUDIO, BEIRUT, LEBANON. HE SAID SEVERAL EVANGELICAL GROUPS COOPERATED IN BUYING 15 MINUTES NIGHTLY DURING THE YEAR ON THE MEDIUM-WAVE STATION. BAPTISTS SUPPLIED MATERIALS FOR THE FIRST 52 BROADCASTS. HE ADDED THAT LACK OF FUNDS CAUSED CANCELLATION OF PLANS FOR ARABIC BROADCASTS OVER TRANS-WORLD RADIO, MONTE CARLO, AND OVER FAR EAST BROADCASTING COMPANY TRANSMITTERS IN SEYCHELLES ISLANDS.

BAPTISTS IN PORTUGAL ARE MAKING FINAL PREPARATIONS FOR THEIR THIRD NATION-WIDE EVANGELISTIC CAMPAIGN MAY 16-30 WITH MORE ADVERTISING MEDIA OPEN TO THEM THAN PREVIOUSLY. THEY HOPE FOR THE FIRST TIME TO USE TELEVISION PROMOTION. ALSO FOR THE FIRST TIME THEY WILL UTILIZE BILLBOARD SPACE IN THE COUNTRY'S THREE MAJOR CITIES.

DON A. REAVIS, KANSAS CITY, MO., WILL BE RESIDENT DIRECTOR FOR THE 1971 MISSIONARY JOURNEYMAN TRAINING PROGRAM JUNE 12-AUGUST 8 AT MEREDITH COLLEGE, RALEIGH, N.C. REAVIS IS AN FMB REGIONAL REPRESENTATIVE FOR MISSIONARY PERSONNEL. RESIDENT MISSIONARY DURING THE TRAINING WILL BE WILLIAM R. O'BRIEN, ON FURLOUGH FROM INDONESIA.

A PROGRAM OF DAY CARE FOR CHILDREN OF WORKING PARENTS HAS BEEN LAUNCHED BY BAPTISTS IN VIETNAM WITH THE OPENING OF A KINDERGARTEN AT GRACE BAPTIST CHURCH, SAIGON, AND A DAY-CARE CENTER AT CAMRANH. PILOT PROJECTS WERE BEGUN LAST FALL UNDER DIRECTION OF MISS OLIVE ALLEN, MISSIONARY WHO DIRECTED A BAPTIST KINDERGARTEN AND TEACHER-TRAINING PROGRAM IN THAILAND FOR TEN YEARS. SHE WENT TO VIETNAM IN 1969 TO LAY FOUNDATIONS FOR THE NEW PROGRAM; SHE INSTRUCTED YOUNG CHRISTIAN WOMEN THROUGH COURSES AT VIETNAM BAPTIST THEOLOGICAL SEMINARY; HER TRAINEES ARE WORKING IN THE NEW PROJECTS.

TRUSTEES OF THE SPANISH BAPTIST THEOLOGICAL SEMINARY HAVE VOTED TO MOVE THE SCHOOL FROM BARCELONA TO MADRID IN TIME FOR THE 1971-72 ACADEMIC YEAR, OPENING IN OCTOBER.

THE FIRST OF SEVERAL REGIONAL FOREIGN MISSION FELLOWSHIP MEETINGS WAS HELD IN ATLANTA, GA., RECENTLY. RETIRED AND RESIGNED MISSIONARIES AND FORMER JOURNEYMEN AND FOREIGN MISSION BOARD MEMBERS WERE CALLED TOGETHER BY SAMUEL A. DEBORD, ASSOCIATE SECRETARY FOR PROMOTION. AIMS ARE TO SHARE INFORMATION AND TO UNITE PARTICIPANTS IN A MIS- SION-SUPPORT EFFORT. A SECOND MEETING WAS HELD IN TEXAS IN MARCH; OTHERS ARE PLANNED.

AND THE CARIBBEAN • SOUTH AMERICA • SOUTH EAST ASIA • MIDDLE AMERICA AND THE CARIBBEAN • EAST ASIA • AFRICA • SOUTH EAST ASIA • EUROPE AND THE MIDDLE EAST • EAST ASIA • MIDDLE AMERICA

JUNE 1971

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